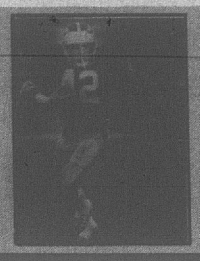
What was her crime?

Daphne Gil is just one of the stars in Douglas Sprigg's production of Beth Henleg's *Crimes of the Heart.* page 6

Hair: the long and short of it

David Muhlbaum takes a look at Middlebury's shear madness. page 4



Panthers take a beating.

Football looses 32-0 to Union. With a victory this Saturday they can make 500. page 8

The Middlebury Campus

Established 1905 | Vol. 82 No. 8 | Middlebury, Vermont | Friday, November 7, 1986

Section 8 slammed again

the "rape" poem controversy

By Dwight F. Garner

Barbara Roth ('87), editor of the student arts publication *Section 8*, and Andrew Stockwood ('87), author of the controversial poem, "Diary," that appeared in the magazine's October issue, have been asked to appear before the Student Forum Sunday night to answer questions about the magazine's "responsibility" in printing the poem. At that Sunday meeting Forum President Michael Neff will read aloud a memorandum from the Community Council which labels the poem "offensive," and he will also read the section on 'Student Publications' in the Student Handbook. That section outlines, among other things, the procedures for the removal of a student editor – in this case, Miss Roth.

These actions come in the wake of what Neff calls the "overwhelming student reaction" to the poem, which graphically depicts the mindset of a rapist. The poem also refers specifically to the incident last month in which a female student was accosted with a sharp object outside of the Johnson Memorial Building.

"The verbiage, content, and message of the poem, particularly in light of incidents here this fall, is absolutely offensive and irresponsible," Neff said.

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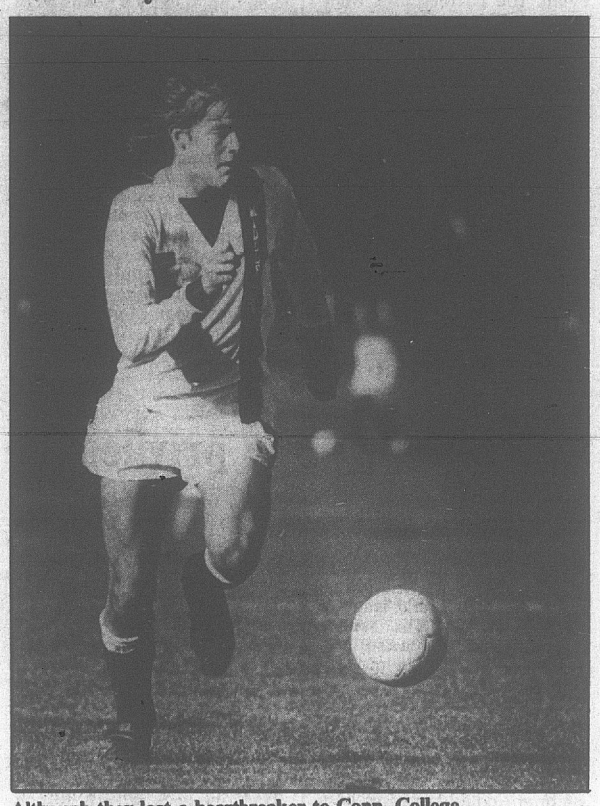
Barbara Roth, Editor of *Section 8*. (photo by Andrew Berzins)

Soccer Playoffs



Although they lost a heartbreaker to Conn. College, the men's soccer team will host Amherst Friday in the opening round of the ECAC Division III Tournament (photo by Fred Beckham)

College to consolidate telephone system

By John P. Ward

As of Fall 1987 all the telephones at Middlebury College will be extensions of the college number, 388-3711. Last week the Residential Life Committee, of Student Forum, consisting of students and faculty members including Deans Emerson and Wonnacott, decided that the entire phone system will be tied into the college switchboard.

The phones in the North dormitory are already operating in this regard. At the beginning of each semester students pay the school a $60 service charge. Students are responsible for their own itemized long-distance calls as well. A semesters worth of monthly charges for students in other dorms, presently dealing directly with the phone companies, is close to $110, including installation. In addition to the apparent financial advantage the college has released students from the hassles of installations and delays. The phones will be operational and in the dorm rooms from the day students move in. Finally, students will have access to all campus facilities and members of the college community without going through the college

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Four years bad luck?

registration seeks fairness

By Heather McConnell

"I guess it's an improvement." This seems to be the general sentiment among freshmen and sophomores concerning their class registration numbers. Last Sunday, the Forum reaffirmed their support of the registration number system for underclassmen, but decided that the method used for course registration would not be adequate for room draw. Mike Neff, chairman of Forum, said, "It doesn't necessarily help you out and the system could be manipulated more easily (for Room Draw)." The course registration system, however, ensures that no one will have a bad number for all four semesters of their freshmen and sophomore years.

The new system, instituted last fall, works this way; first semester freshmen are assigned random numbers, as in the old system. However, then the numbers are broken down into four equal parts (say 1-150, 151-300, 301-450, 451-600). The second semester everyone remains in the same place within their section but their section is switched with the one above. So, a person might start with 75, and then next semester have 225, and so on.

No specific effort was made to tell freshmen and sophomores that the new system was in effect, but Erica Wonnacott, dean of students, said, "There will be some kind of explanation." Many freshmen and sophomores were unaware of any changes. "I was aware that there was speculation about it," commented sophomore Martha Meyer.

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Harrassment continues, frats, administration respond

Intruder in Hepburn Shower

By Kevin M. Barry

In the wake of yet another harassment incident of a Middlebury College female, the college administration, the Student Forum, and the Interfraternity Council have responded with measures to improve the safety of Middlebury students.

On Thursday, October 30 at 4:00 p.m., Jennifer Cody ('87) reported that an older gentleman who "definitely was not a Middlebury student" entered her 5th floor Hepburn bathroom while she was showering. Cody described the man as heavy-set with dark brown hair and a moustache, wearing jeans and a flannel shirt. The suspect fits the description of the intruder involved in a similar incident that occurred recently in Starr dormitory. "I heard the door creak ", she said, "and so I peeked out to discover a man crouched and creeping towards me. When I asked what he was doing, he mumbled that he was looking for a bathroom, then turned and left." Much to her surprise, a short time later, the intruder "crept in again" but left when she verbally confronted him a second time. Cody noted that the man "seemed fairly timid" but expressed her concern over the incident: "people on my hall are pretty nervous now."

This incident is the most current in a series of similar confrontations that have occurred over the last four weeks. On October 7, two Middlebury freshmen women had their wallets stolen and another first year woman was accosted while leaving Johnson museum. In addition, there have been several reports of male non-students exposing themselves to female students through windows. And, recently, a female living in Starr dormitory was harassed while taking a shower in the dorm's first floor lavatory.

In response to what Ed Pelaez ('87), President of Delta Upsilon, views as a "serious problem that has the potential to get worse," both he and his fraternity brother Scott Langerman ('87) proposed on Monday, November 3 to the members of the IFC (Inter Fraternity Council) that the individual fraternities provide an escort service for "any student who wishes to use it." Pelaez added that "It would be extremely unfortunate for something terrible to happen."

The IFC overwhelmingly approved of the proposal and in cooperation with Campus Security will provide, as of Sunday, November 9, an escort service after dusk for any student who does not wish to walk the campus alone after dark. Students need only to pick up any red phone on campus, or call Security directly to request the service. Security will then relay the call to the fraternity on duty that evening and subsequently individual brothers of the fraternity will respond.

Chief of Campus Security Fred Spencer is eager to cooperate with the fraternities because "it will free my officers up to do other valuable work." "Currently", he adds, "we already provide an escort service with the cruiser." He praised the fraternities for their concern but cautioned that such a

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ELECTION RESULTS:

ERA defeated; Leahy wins; Kunin probable

Democrats acquire control in the Senate and increase majority in the House

By Jason S. Robart

When all the dust had settled on Tuesday evening, one thing was certain, the Democratic Party had made major gains in both houses of Congress. The democrats made a net gain of eight seats in the Senate bringing the totals to 55 democratic senators and 45 republican senators. They also gained six seats in the House of Representatives.

Senator Patrick Leahy was the overwhelming victor in his contest with former governor Richard Snelling. With 100% of the precincts reporting, Leahy received 62% of the vote compared to Snelling's 34%. Wink Pearson, former treasurer of the Vermont Democratic Party, had this to say about the Leahy victory, "Leahy was not a surprise... it reflects Vermonters' realization of the position that Senator Leahy holds in the Senate."

In the race for governor, Madeleine Kunin finished first in popular votes, however she did not receive the required 50% needed to be declared the winner in gubenatorial races here in Vermont, and thus the race will now be decided by the state legislature in January. Kunin received 47% of the vote, while Republican Peter Smith received 38% and Burlington Mayor Bernard Sanders received 15%. Although the outcome is now in the hands of the legislature, Vermont democrats are confident that Kunin will remain governor.

In response to claims that the democratic victory is an indication that there is a national shift in favor of the democratic Party, Pearson cautioned that we must keep in mind that many of the democratic senators–elect are ideologically more mainstream than the traditional northeastern liberals.

Joe Beninati, President of the College Republicans, feels that the democrats' victory "didn't really damage the republican party because for the first time in 16 years they have a majority among U.S. governors, and these governors are the seed for future senatorial candidates and will be key players in 1991 when state legislatures are redistricting congressional lines in favor of republicans."

College Democrat Kevin Levitas strongly disagrees with this assertion. He feels that the democratic victory "shows the American public's desire to no longer stay the course of Reagan politics... especially his militaristic policies towards

Nicaragua and his inability to control the federal deficit."

Perhaps the most controversial item on the ballot, here in Vermont Tuesday, was the Equal Rights Admendment. With 90% of the precincts reporting, 48% of the voters were in favor and 52% were not. Kim Wallace, President of the Women's Union here at Middlebury, expressed that this was "a real blow to a lot of women's causes." When asked whether this meant that ERA could not pass on a national level, Wallace replied, "I think eventually it will pass, but at this moment I wouldn't suggest that it be reintroduced onto the national agenda."

Wonnacott to retire in '88

By David Muhlbaum

When Dean Wonnacott retires at the end of the next academic year, she will have spent 20 years with Middlebury, both as Dean of Students and formerly as Associate Dean of Women. In her term, she has seen many changes, both in the school and her role as Dean of Students. Recently, *The Campus* spoke with Dean Wonnacott and asked her to reflect on her career as well as the school itself.

Dean Wonnacott began as Dean of Women in 1968, right at the start of student-sponsored change. At the time, Middlebury was a fairly restrictive social environment. The role of the Deans was generally disciplinarian, as there were many more regulations than today, especially in the area of housing and the separation of the sexes. Within two years of Wonnacott's arrival, house mothers were gone, and all dorms were co-ed after another two years.

Thinking back, Dean Wonnacott said that she enjoyed the atmosphere of change. "It's easier to be part of an era that is letting up on restrictions than it is to be part of an era where you are lowering the boom," she said. Being Associate Dean of Women allowed her more opportunity to interact with student activities than now, and she said that she "got to know people well, much better than I do now."

The heightened student awareness also helped bring her into the community, as "there was a tremendous amount of student/administration interaction in those years." But she also stressed that she still attends all Student Forum meetings. Also, the soon-to-be-established Dormitory Council was mainly her doing. She tries to see as many sporting events and performing arts activities as possible.

At the time, she felt she was seen as "very approachable. But I think now I am seen as more of a figurehead." Then, as now, many people referred to her simply as "Erica," rather than Dean, or Mrs., Wonnacott. She said that "a lot of kids called me Erica – and still do – and I've always thought that was pretty amazing. There's no way I ever would have called the Dean at school by her first name. And I never could understand why kids did that, but it's fine with me. It doesn't matter; whatever people are comfortable with." Some former students still refer to her as "Dean Wonnacott," even when they are in their 30s.

The ease with which students address her as "Erica" reveals how well Dean Wonnacott gets along with Middlebury students. She said that her greatest happiness is in working with students themselves, especially on a one-to-one basis: "The things that I feel best about are the times I have been able to help so-

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Erica Wonnacott, Dean of Students (photo by Andrew Berzins)

The Middlebury Campus

Established 1905

Friday, November 7, 1986

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John P. Ward, News Editor — *Kevin Barry, Assistant News Editor*
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OPINIONS

How to give your editors nervous breakdowns

The following editorial appeared in the Ocotober 10, 1978 issue of The College Reporter, the student newspaper of Franklin and Marshall college. It was written by co-editors-in-chief Lawrence Biemiller and Peggy Slasman — and we don't feel that we could have said it better ourselves.

So you want to give the editors nervous breakdowns? Let us tell you how.

Complain. Tell them the front page articles are biased and the quotes unfair, if not downright wrong. Tell them the editorials are dull, the photos fuzzy and the sports incomplete. Tell them they have no business running this or that column. Tell them the faults you found with one article on one page negate any worth the other pages might have. Tell them they are running down the paper's credibility. Tell them the subscription you ordered for your parents arrives three weeks late. Tell them that the notice about your club — they didn't promise to run it because they might not have room — was crucial to your club's future.

Tell them how to run the newspaper. You know better, after all. Tell them what its goals should be, what its priorities should be, how its advertising should be managed. Tell them that their reporter annoyed you, that their photographer got in the way. Tell them you won't allow anyone from your organization to talk to the newspaper anymore because they printed a story about your organization that wasn't favorable. Never mind their responsibility to report what is news, good or bad. But when you want free publicity and they don't have room, ask them why they fill the pages with so much trash. Use them. Then tell them the paper really couldn't get any worse than last week's issue.

Hold them responsible for what the entire community thinks of the College. Tell them when they print a story revealing something less than pleasant about the College that they are trying to discredit the whole institution — cry "Yellow Journalism!" Covering the news, after all, should come second to preserving and enhancing the College's image.

Tell them the forty-five volunteer hours they spend each week on that newspaper are wasted anyway, because no one can believe anything it prints.

And don't limit your criticism to letters for publicaiton. Editors appreciate letter. They even appreciate constructive criticism, in moderation. Be harsh. Complain to them seven days a week, 18 hours a day, whenever and wherever you see them. (No compliments, please. Never mention a job well done.) Interrupt their meals, stop them at parties, pull them aside when you're late for class, hassle them when they're studying, barge into their rooms. Don't talk to them about the weather or classes or what you're doing for October break, but bother them about the newspaper. It isn't enough that the newspaper haunts their every waking hour — they should have nightmares about it as well.

Tell them they are insensitive to the needs to their constituency. Insensitive, inconsiderate, and arrogant. Don't settle for anything less than perfection by your standards — if their best isn't good enough, let them know it. But don't volunteer to help out on the paper, because you have too much to do as it is.

And when they get upset, when they walk out in the middle of meals, when they get bitter, tell them they're too sensitive.

And tell them not to take it all so personally.

The Middlebury Campus welcomes readers' comments. Letters must be limited to 250 words and submitted by Monday at 5 p.m. to appear in Friday's issue. Letters must be signed by the author and include a return address and telephone number. Pseudonyms will not be published. All letters are subject to editing for clarity and length. Address letters to: To the Editor, ***The Middlebury Campus***, Drawer 30, Middlebury College, Middlebury, VT 05753.

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Left and Right editorial is wrong

By Jacqueline G. Arends

College Democrats and their publication, *Left and Right*, stand to gain a great deal more respect if in future editorials slandering the College Republicans, they check the validity of their facts and accusations first.

To set the record straight; the administration of Middlebury College arranged for former governor Snelling to speak on Campus. They also asked the College Republicans to publicize the event. On the morning of the event, the posters that went up around campus were all clearly marked with the time and date of the speech.

Left & Right contends the advertising of Snelling's visit was in violation of college policy and that the particular policy was "not a trivial one." Which policy? There is no policy in the handbook forbidding this activity. On-campus organizations have the right to advertise upcoming events openly - the banner announcing Crop Walk was up in front of Proctor for two weeks and no questions as to its political origins or validity were raised.

The posters put up by the College Republicans were not advertising Snelling's campaign, rather, his visit to Middlebury Campus. Unfortunately the College Democrats were unable to get the Democratic candidate Senator Leahy to come to Middlebury campus this autumn, instead, they resorted to advertising his campaign in a student activities-funded newspaper, *Left & Right*. Why is it that we all have the "right" to pay for Senator Leahy's campaign advertising on four of eight pages of the publication, but not to read a poster announcing Governor Snelling's presence on Campus.

Left & Right also accused the College Republicans of not considering the rights of their fellow students before their own self-interest in the placement of the posters. If the posters presented an eyesore, what about the rockpile wall in front of Battel all of last year? Clearly, the wall was a manifestation of political pro-

The College does maintai. a policy of freedom of speech. Recently, Yale overturned a decision to suspend a student for 2 years. The student had erected posters ridiculing a homosexual event next to posters advertising the event. Certainly, posters announcing a guest speaker stay within reasonable definition of the term "free speech."

Obviously, *Left & Right* has taken it upon itself to falsely accuse the College Republicans for lack of anything better to do. The College Democrats have been a latent organization on campus this year; they did not encourage voter registration nor did the Democratic candidate for the Senate materialize anywhere but on the pages of their slanderous publication. It would clearly be more beneficial to the college community if they refrained from expending all of their energy by antagonizing the College Republicans and channeled it towards more positive goals.

College Democrats abuse publishing privilege

By Mark Williams

Recently, the College Democrats came out of their semester - long hibernation to publish a rather mundane, though controversial issue of "Left and Right." The issue is controversial because the editors succeeded in making false accusations against the College Republicans while at the same time using student publication funding for political advertising. If action is taken against them the indictment could prove to be a serious one. Misappropriating funds usually is.

"Left and Right" is funded by student activities money to which all students contribute. This money is allocated by the Finances Committee, and reportedly the first time that the Democrats went before the Committee they were denied funding for the issue. According to one member, this was because of a lack of respect for the seriousness of the committee and the view that having funds approved was a formality, and not a privilege. When the issue was eventually produced, the editors neglected the responsibilities that came with the funds in two ways, one obvious and the other more discreet.

The most noticeable violation is that the student activities money was used to pay for political advertising. This occurred specifically on pg.2 and pg.8. Furthermore, there were references to this particular candidate on four of the eight pages of the paper; 50% of the issue devoted to a political campaign. This is a blatent misuse of money which essentially belongs to all students.

The second, less obvious, offense by the editors and officers of College Democrats (they are the same people, mind you) is that according to the college handbook student publications must state that the views presented are not necessarily those of the college or the student body. The editors chose instead to state only that the views presented were not those of the college Democrats. So whose were they?

Although I am glad to see some political activity on campus, it should not be illegal activity. I know I personally don't appreciate seeing college money used for a political campaign, and I would hope that the college and the Financial Committee would reprimand the editors of "Left and Right" so that in the future student money is used more respectfully.

Diary: the ethics of art

By Sean Gillia

The October issue of *Section 8* printed a poem, entitled "Diary," by Andrew Stockwood. The poem is written from the perspective of a rapist, or a would-be rapist (the poem does not make this clear). Mr. Stockwood's poem offends me in a profound way, and raises some very serious and difficult questions about the ethics of art, the obligations of the artist, and the responsibilities of the reader.

In order to avoid any confusion, I want to state, at the outset, what I regard as inappropriate to my, or any, intelligent discussion of Mr. Stockwood's poem. I believe that Mr. Stockwood was legally entitled to write, and *Section 8* to publish, his poem; artistic freedom and freedom of the press are issues that do not pertain here, and should not be allowed to direct attention away from the poem itself.

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Letters to the Editor

Poem serves to provoke discussion

To the Editor:

In the last issue of *The Campus*, the first letter in the Letters To The Editor section noted that the sexual assaults article was not the main, lead story in the paper that week. Further, the writer commented on the lackadaisical attitude of Campus Security in responding to intruder calls and the like. As far as I can remember, there was not a lot of conversation, argument or discussion on the letter. It seemed that it was read, the point conceded and then passed over.

In stark contrast, a poem appeared in *Section 8* that very clearly and explicitly detailed a sexual assualt. The reaction to this poem has been fast and furious, where one side has been questioning its publication and its taste and another defending the work as "art" and somewhat unimpeachable as such. The argument, of course, is not. The poem has already been published and is out in circulation for all to see. I doubt the poem, though powerful, will incite a rapist to act. Further, I also doubt that it will keep a raped woman silent out of fear.

Rather, I suspect that a poem this assaulting would provoke a lot of discussion and talk about itself and, by extension, rape. This poem, being as shocking as it is, has provided more discussion already than all of last years "date-rape" signs, safety pamphlets and Women's Union Discussions have combined.

Perhaps only a poem as shocking as this could bring about the level and intensity of discussion that appears to be going on. Articles in the paper of record did not do this, nor did editorials, nor even the acts themselves. As was correctly noted in the letter, sexual assualts was not the main news item in the paper that week. Even more important, those attacks did not provoke the argument this one poem did.

If nothing else, then, let us praise *Section 8* for printing the poem and the poet for writing it. They have done something for this campus that none of the previous "awareness-raising" or "education" has done; they have brought the issue to the foreground, where it can be argued openly and perhaps bring about more action. The most important point to keep in mind, as you hear and argue over this poem, is that it is just that, a poem assaulting to the intellect, certainly, but nowhere near as shocking as the act itself.

Bob Barsanti

Left and Quite Right

To The Editor:

As a student and reader of *The Campus*, I feel it is important to point out some the many inaccuracies in John Ward's article on the *Left & Right*. The most glaring error is Joe Beninati's greivous misstatements regarding the defense of posting Snelling political advertisements. The "Snelling For Senate" posters can in no way be construed as solely for the purpose of announcing Mr. Snelling's lecture. There were an unnecessarily large number of posters and placards, the posting of which cannot be justified by merely penning "4:15 Upper Proctor" on them. Moreover, many of them were not marked at all. Certainly the banner the Republicans attempted to hoist onto the front of Proctor Hall advertising Snelling's campaign may have been interpreted as a College endorsement. The Republicans could have chosen to use only those posters furnished by the College, an established means to advertise events of all kinds.

Beninati's assertion "it doesn't take a genius" to see it his way is insulting not only the College Democrats (who did not remove a single sign) but also to the professors, administrators, and other students who took signs down.

Ward's "news" article belongs in a publication put out by him and the rest of the College Republicans. It affords paragraph—long quotes for Beninati while only presenting the opposing response in a short final paragraph. It is obvious to readers of *The Campus* that throughout the year the

More letters appear on page 9

CIA at UVM, Midd

UVM protests, but Midd is quiet

By Karen Benfield

The Central Intelligence Agency met with hostility and derision at the University of Vermont last week during a standard recruiting visit. On October 20, CIA representatives were scheduled to speak at the college's Living and Learning Complex to conduct an information session designed to foster student interest in career opportunities within the organization. They were met by almost 50 UVM students and as many Burlington residents who objected to the agency's presence on their campus. The meeting was forced to relocate to the Federal Hall in downtown Burlington. Incensed protestors considered this "a victory," as the meeting did not occur on the UVM campus.

College Republican head David McLaughlin expressed anger "that the protestors are so anti-U.S." Students who had intended to interview with the C.I.A. were similarly irritated. "They don't respect that they [the C.I.A.] can recruit in this country," commented McLaughlin.

The UVM episode has stimulated debate as to whether the Central Intelligence Agency should be permitted to recruit on campuses as other corporations do.

According to Stephen Dohansson, Director of Career Counseling and Placement at Middlebry, the C.I.A. actively recruits on campus, but is required, like any other corporation, to complete an information sheet describing the positions for which they are interviewing. The agency is also invited to hold a general information session the night before the interviews. Two C.I.A. representatives, one male, the other female, signed up for the discussion and ten applicants were interviewed. There was no opposition to the visit here, although Johansson remembers an event two or three years ago when some students protested in front of Adirondack House without disrupting the visit.

Middlebury is an attractive place for C.I.A. recruitment, due to students' language backgrounds and other skills taught by the College, says Johansson. While C.C.&P. asks the C.I.A. how many students successfully got jobs with the organization, they never really find out. Secrecy is a large part of the process, which takes a long time after interviews and credentials are checked. As a result, students have often left school before they are notified of employment.

Johansson wasn't surprised by the UVM protest. However, he says that if there were similar sentiment on this campus, he would be willing to try and organize a meeting between student protestors and the Agency representatives, provided the C.I.A. personnel were not opposed to it. He would notify Old Chapel if such a session were to take place, and in the event that protesting students infringed on the rights of others who are entitled to explore career opportunities with any organization or corporation.

In essence, Johansson described the Agency's procedure on campus as no different from any other corporate recruiter. As such, students should not be disuaded, by protests, from pursuing career opportunities offered by the Agency.

College Shorts

By Pam Labatt-Simon

U-Mass brawl

Ten people were injured in a brawl at the University of Massachussetts after the final World Series game on October 27. The immediate assumption was that it was an alcohol related incident; however, according to Patrick Johnson, the news editor of the school paper, *The Collegian*, the administration has determined that, though alcohol was involved, the brawl occurred as a result of racial conflict. On the following Friday, over 200 students of various racial backgrounds marched from the student union to the Whitmore Administration Building. According to Johnson, Chancellor Duffey finally spoke to the crowd, explaining that he was unable to take any action until witnesses were willing to sign complaints. About fifteen witnesses have come forward at this point, but Johnson has yet to say what measures will be taken against the offending students.

Mrs. Sadat

On Tuesday October 28, a spokesperson for the University of South Carolina announced that over $314,000 was spent to have Jehan Sadat, widow of the slain Egyptian president, Anwar el-Sadat, teach one class for three semesters.

The university was forced to release this information after being brought to court by Paul Perkins, a journalism student who wanted the figures for a freelance article. A county circuit court judge ruled that this situation was not exempt from the state's Freedom of Information Act.

In previous lawsuits searching for information on the attempts of Mr. James Holderman, the president of USC, to bring other prominent figures to the college as teachers, it was disclosed that Mrs. Sadat was paid $50,000 to teach a course in the spring semester of 1985. On Tuesday, it was announced a course in the fall of 1984, and $75,000 each for teaching in the fall of '85 and the spring of '86. Mrs. Sadat also received $17,540.25 for airfare, lodging, and gifts.

Mrs. Sadat has decided not to return in the fall as a result of the controversy over her salary.

Portfolios

In 1966, 54% of college freshmen drank beer frequently or occasionally. In 1985, this figure had risen to 67%. In 1967, more than three-quarters of freshmen (83%) believed it was essential or very important to develop a meaningful philosophy of life. As of 1985, this figure had decreased to 43%. These statistics, and many others, are taken from *The American Freshman: Twenty-Year Trends, 1966-1985*, a book written by Alexander W. Astin and Kenneth C. Green. Astin and Green got their data from 20 years worth of freshman surveys taken by the cooperative Institutional Research Program.

Through their research, Astin and Green discovered that one of the key changes in freshman attitudes is that there has been a sharp decline in interest in the humanities, social sciences, and fine and performing arts, and an increased interest in business as a major and career choice. Students have become much more money-oriented; in 1967, 44% of those polled believed it was essential to be well off financially. By 1985, this figure had increased to 71%.

According to the materials compiled by Astin and Green, college has become just another step in the complicated process of "portfolio-building."

Guardian Greeks: Escort Service

continued from page 1

system had been implemented about five years ago and "lasted only one month, due to decreasing student interest."

However, the chief is willing to give it another try. Chief Spencer volunteered his officers on Sunday nights to participate in the escort service. He believes "it will make the scheduling easier for the fraternities, which total six. We at Security are more than willing to pick up the seventh day duties." When questioned as to the severity of the security problem, Chief Spencer did not appear overly concerned. He commented, "Every year at this time we have a similar type of problem."

Students, and particularly females, appear quite concerned over the harassment incidents. Natalie Waters ('90) says, "I feel very uneasy walking alone at night because of what's been happening." She believes that an escort service is a "good idea" and says she will not be hesitant to use it, "...particularly if I'm walking a long distance alone at night." The escort service, however, is only one of the measures currently being adopted to upgrade security on campus.

Frank Kelley, Director of Residential Life, appreciates the efforts of the IFC and maintains that, "There is a genuine concern on the part of the administration because of the incidents." He says that in addition to the escort service both the Deans and the Student Forum have sought preventative measures to tighten security for students. Mr. Kelley says that campus security has been alerted to be more vigilant, that Dean Wonnacott has purchased 1000 whistles for Middlebury females, and that Dean Emerson, in response to a recommendation by the Community Council, is pursuing a plan to increase the lighting on the pathways about campus. Middlebury women may pick up a whistle in Old Chapel and are urged to do so. Kelley praised the joint efforts of the actors involved to increase prevention against further harassment and hopes that the effort will prevent any extremely serious event from occurring.

The mood on campus has shifted from complacency to action. Students are urged by the administration to take advantage of the services and to be wary of unfamilar intruders.

Phones

continued from page 1

number and the switchboard.

John Emerson, Dean of the College, did express concern, however, for solving several problems with the extension system in the North dorm, and in general. Apparently, it is impossible to leave messages for people living in that dorm. Because the great majority of those rooms are singles if the switchboard rings the phone in a students room and there is nobody there to answer no message can be left. Emerson addressed this problem with the proposition of hall-lounge phones in the North dorm. The college operator could then switch from the room phone to the hall phone in hopes that someone would answer who could leave a message. All other dorms have hall phones that will also undergo the transition to the extension system.

Another major problem with the phone extension system seems to be with the fact that a long distance call gets answered regardless of whether the student is home or not. This in effect charges a long distance caller for a call when normally no charge would be attributed because the person being called was not there. Emerson acknowledged this problem and pointed this reporter to the present inadequacy of New England Telephone. However, within the next two years a Direct Incoming Dialing (DID) system will be installed allowing long-distance callers to by-pass the switchboard, thus solving the "inevitable pickup" problem.

The last major difficulty with this new phone system is its effect on special phone services. Apparently, students will no longer be able to take advantage of the SPRINT and MCI services that are available. Without the present autonomy in dealing with the phone companies students will no longer be able to use these services unless the college decides to secure those options for the college number. By acquiring those services for the switchboard the college could then apply them to student, and other, phones through the extension system. At this time those special services are not included in the sytem's plan.

The Residential Life Committee has decided that these extension phones will be installed in all dorms. The questions that remain concern the matter of choice among students. Students will no longer have the opportunity to deal directly with the phone company. The issue that remains is whether or not the college will automatically include the semester charge in students' comprehensive fees or will allow students to opt for, or against, phone service. If they are given the choice, those students taking it will pay the $60 semester fee, those declining service will have no dial tone and no charge.

The new phone system is expected to be installed sometime over the Summer. The decision as to whether students will have choices concerning phone service will be arrived at this year.

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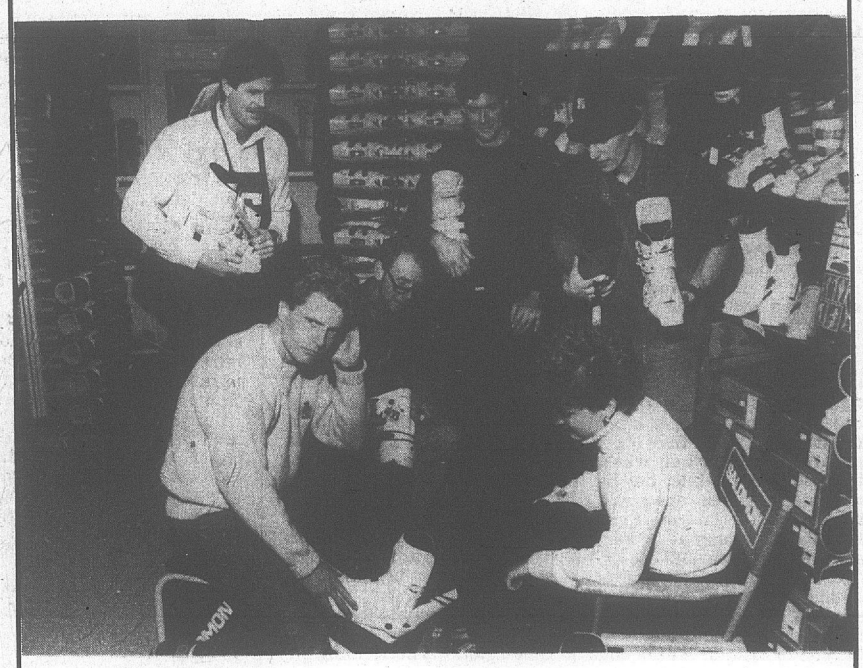

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FEATURES

Beyond the body and into the mind

Study habits: Why we're always behind

By Jen Humphries

At some point during the year at Middlebury everyone will cry out the anguished words "Why am I so behind?" English papers, math tests, and thousands of pages of reading (at least) seem to be ever-present. The more you work, the more you still have left to do. Why? Most students agreed that their teachers simply gave them too much work, which is frustrating but not a major problem for some. Others compound their frustrations, however, by putting it off until the last possible minute. The interesting thing is, most of these procrastinators know that they should be working but can't bring themselves to do it, despite the pain this might cause. "There are so many things that are more fun to do,"said one student at midnight on Sunday with an entire paper still left to write. The appeal of just sitting around, talking and eating popcorn is sometimes too much to resist.

Some students had clearer ideas on why they didn't do their schoolwork. One freshman said that she only did an assigment if it was absolutely due the next day. When the long term assignments are finally due, she does them all in a one-night frenzy. A common attitude is "Well, I worked hard last year to get into a good school so now that I'm here I deserve to relax." This attitude is particularly evident among the weekday party goers.

Despite the fact that they may be having fun, most students let their work go to such a point that they panic. Afterwards, all recall that they really don't know why they did this. According to Middlebury psychologist Gary Margolis, there are more different pressures than most people realize that contribute to their falling behind in schoolwork.

He said that freshmen in particular have to deal with a lot besides their homework, first of all with leaving the familiar. Not too many people admit it, but leaving home hurts and most go through a mourning period. They mourn, usually unknowingly, the loss of the comforts and safety of home and childhood. But at the same time they want to experiment with their new freedom. Social pressures are especially strong during this year. The pressure of having to make all new friends and deciding about intimate relationships can be overwhelming.

All of this, on top of a different work load, can be very frustrating, Margolis said. College professors expect not only more work but better quality work with less spoon-feeding by the teacher. Freshmen need to get used to taking the initiative and organizing their time in order to get it all done. They spend most of their first year experimenting to learn the right balance between studying and socializing. During this time, panic sets in quite often and students try to avoid their worries by going out and having fun. They soon learn, however, that this merely exacerbates the problem.

Upperclassmen may have learned to budget their time but they have as many pressures that cause them to be behind in their schoolwork as freshman do. Now that they know that they can do the work, sophomores wonder why they are doing it. They are anxious about what they want to study and what they want to do with their lives. Juniors and Seniors have even greater worries about the future; having gotten used to college, they now have to think about the great expanse ahead of them called life. The pressure to get good grades for graduate school makes them expect so much that they always feel behind.

So, concluded Margolis, the reason some students are behind in their work is that they have so many other things to worry about. College students are still developing physically and psychologically and frustrations are natural. What is there to be done? "Mainly, be kind to yourself,"said the psychologist,"know your strengths and don't expect too much from yourself." Above all, learn how to be responsible for your schoolwork and have fun too.

The October Pumpkin Bed and Breakfast Inn, coming to Middlebury soon. (Photo by Andrew Berzins)

A new great pumpkin...

By Sharon Harper

Vermont tourists are due for a change of scenery. The October Pumpkin Bed and Breakfast Inn, opening in East Middlebury this December, may just provide this. Eileen and Charles Roeder are giving the New England clapboard house a few more coats of paint and renovating it so they will be ready to open it to guests. The house stands on the left of Route 125, heading up to the Snow Bowl, the only orange house in East Middlebury, so it should not be missed if looked for.

The Roeders, originally from New Jersey, moved up to Vermont six years ago to open the Stone Mill Bed and Breakfast Inn at Brandon. But the grounds at the Stone Mill have become too large to care for now that their children are away at school. So they came to Middlebury, because it is a favorite spot of theirs, and because of its accessability to ski slopes, the college community, shops, and the Long Trail, among other things.

The October Pumpkin has been fitted with three new baths, and hopefully it will house three rooms for guests, one with a private bath, the others sharing one. In addition there will be a dining room where Continental Breakfast is served free of charge. A "robust country breakfast" can be ordered for $3.50, while dinner can be purchased for $10.95 per person. Room rates are based on double occupancy, $55.00 per night for a room with a private bath and $45.00 per night for a room and a shared bath. With this intimate environment, the October Pumpkin is looking to provide a place for visitors to stay who want a taste of country living, rather than generic hotel sleeping quarters.

30 years ago

By Heather McConnell

"You believe in God ... so what?" In 1956, religion was a major part of Middlebury student lives. The quoted question was actually the topic of the 4th Annual Religion Conference that fall. Besides optional lectures and classes on religion students were required to attend chapel. A total of eight religion credits were required each semester by attending a chapel service or lectures, and freshmen were required to attend each Friday's chapel service.

Another social question being pondered was "The Role of the Intellectual in America." This was the topic planned for the 15th Annual Conference in the Spring of '57. The *Campus* outlined the problem briefly, commenting, "There are those who consider the intellectual a psychological misfit ...."

A lot of alternatives to intellectual activity existed on campus. Dancing was one, with the Commodore's Ball, a freshman square dance, and a military ball included in the year's social agenda. There was also a Woodmen's Weekend (for men) in which participants competed in chopping wood, canoeing, and even pulp throwing. Ten fraternities (with Zeta Psi

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Getting through the shock of second year

By Paula Carlton

Call it lethargy. Call it a reaction to not being a freshman anymore. Call it frustrating. Anyone who has experienced it will probably agree with you. But please don't call it "sophomore slump."

"I don't like the term "sophmore slump" Gary Margolis told a group of four women gathered in Gifford Lounge last Wednesday night for a discussion presented by him and Yonna McShane, Director and Assistant Director of Middlebury's Counseling Service. The discussion, entitled "For Sophomores Mostly", was part of the Counseling Service's *Concerning You* program, a series of lectures and discussions held through-out the year that was started by Margolis and McShane several years ago. At this particular discussion, Margolis explained that his dislike of the term "sophomore slump" exists because "it downplays the importance of such an experience; it turns it into a casual reaction" to a not-so-casual problem.

As a former sufferer of this problem, I couldn't have agreed more, and the four sophomore women were no less adamant in their recognition of the trauma that often accompanies being a sophomore. And just like them, I was very curious to hear a good answer to the question that no doubt many sophomores ask themselves: "Why me?"

To begin answering this difficult query, Margolis explained that in the second year of college "the excitement of freshman year has changed," to which McShane added that "freshman year had a lot of focus: surviving...Everyone's in the same boat." Once a student is in his or her second year, however, the environment changes. One's work becomes more stressful, and usually the sophomore is no longer living among students who are all of the same status, trying to get through a similar experience. The result, according to Margolis, is that "lots of sophomores start asking questions, like 'why am I studying?'," questions which McShane called "very lonely...personal questions."

Although the results of this experience are many and varied, there are a few complaints common to almost all sufferers of second-year shock. Many of these were brought up at the discussion. One woman, for instance, was dissatisfied because "I don't see my friends half as much," as well as being concerned about "having much more of an attitude problem with my work." To this Margolis answered that "we need to set priorities around work; sometimes I think we need a recess from having studied for the last eleven years."

Another problem common to sophomores trying to adjust to their new environment was expressed by the woman who asked "how do you snap yourself out of lethargy...a long stage? It's kind of self-defeating after a while." Both Margolis and McShane emphasized here that a student should accept a certain amount of lassitude as normal. Said Margolis, "sometimes we get more stuck than usual." McShane suggested that at these times one should try to "think about what worked in the past...see if putting any of the old coping strategies in gear helps." Students should also realize, for those times when, as one woman put it, "sometimes I don't feel good and I can't say why," that, as Margolis assured the group, "it's okay to feel unhappy sometimes."

Second year students also need to remember that they are not the only ones feeling the emotions described above. All four women were astonished to hear me say that I too had experienced all the crises that they were presently undergoing, and relieved to hear that I had survived them. McShane added to this when she said "it really doesn't last forever...it really is normal." However, students must also remember that they need to give themselves time to adjust. "I guess I'm used to getting over problems quickly," said one attendee, "...I try to tell myself that it is okay to have a bad semester."

Long locks: hip or hippee?

By David Muhlbaum

"All the same old cliches: Is that a woman or a man? And you always feel outnumbered; you don't dare take a stand"
--Bob Seger

Back when most of us were being born, "growing your hair" was The Thing to do, but it also met with a lot of resistance from "the older generation." Long hair was a big issue for a while, but by the mid-seventies, shag was the acceptable norm. Even President Johnson grew long gray locks after leaving office. Nowadays, short hair is dominant again, and those sporting long hair are back in the minority. Just like any fashion or attitude statement, long hair provokes a lot of controversy. Also, for those who wear it, the extra hair has its share of advantages and drawbacks.

Men with long hair offered a wide assortment of reasons for growing their hair. Harry Weekes('90) said that "I got a really bad haircut, so I decided to never get another haircut." Apparently he is holding true to his promise; his hair is now about four inches longer than in his *New Faces* picture.

For some, long hair was virtually an accident. Shawn Miele('88) said of his hair: "It just sort of grew." In contrast, one sophomore, a musician, said that he's beginning to grow his hair for specific reasons-- he wants to escape "preppiness", and also feels that it suits his performing image.

There no longer seems to be much social stigma against long hair. Few people reported any kind of harassment. Of course, parents don't always seem to approve. Tim van Orden('90) said that when he had long hair, his mother's favorite phrase was "get a haircut." Sounds pretty familiar. Another student's mother didn't approve either, but he said his father, who is sixty, likes it. Asked if he ever gets comments on his hair length, Weekes said "Only behind my back. People who don't know me sometimes say 'Hey, look at that hippy.'"

Women had a wide variety of opinions on long hair. One said that "I don't like it, nor the statement it's trying to make." Most felt, however, that it could be very attractive, but it depended on the man himself. One prerequisite, it seems, is self-confidence. Many women felt that a man would need to be confident and have a well-

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Group gives new life to the library

By Sharon Harper

The old books in the Abernathy Collection in Starr Library, some over a century old, are gathered and cared for as pieces of rare art. This fall Bob Buckeye, curator of the special collection, together with Ron Rucker, began a group called Friends of the Library, to aid the purpose of expanding and maintaining the Abernathy Collection through utilization of community support help. Friends of the Library is modelled after Friends of Art, a group whose purpose it is to gather contributions to purchase works for the permanent collection of Johnson Gallery. Friends of the Library works through a membership system, where members pay annual dues ranging from a minimum of 15 dollars upward to 250 dollars.

Friends of the Library will provide a way for community members who have an interest in old, rare books to support the collection by providing a forum through which they can cultivate their awareness of available collections that the College may want to purchase, as well as providing their monetary support. A newsletter is to be sent out to all members to keep them informed of newly acquired works, activities concerning the collection, or news about rare books in general.

Friends of the Library plans to sponsor programs which all members will be invited to. Possible ideas for programs this winter and spring include having publisher Paul Erickson get together with a guest writer to discuss publishing a written work. Inviting Jane Beck, a state folklorist, to give a talk, has also been proposed. Topics for programs will be chosen based on input from members of The Friends and from its seven board members comprised of Middlebury Alumni.

If Friends of the Library gets enough monetary support, Bob Buckeye would like to plan more activities to enrich the college community. He is interested in teaching a course at the annual Alumni College at Breadloaf on the history of books, and would also like to begin a fund that would support a young writer for an allotted amount of time with a static yearly income. The writer, in return for financial support, would come to the college for a period of perhaps ten days, during which time he would be at the students' disposal for instructive purposes.

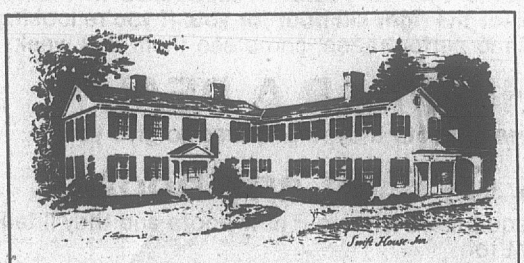
Right now there are 150 members of Friends of the Library. Members have been gathered from direct mailings, so far. The Friends would like to branch out membership to include Middlebury College students, faculty, and alumni. Membership will hopefully be more stable by December, at which time definitive programs for the group to sponsor will be decided upon. Anyone interested in supporting the rare books of the Abernathy Collection can sign up as members of Friends of the Library at the Abernathy Room in Starr Library.

Registration

continued from page 1

Because it doesn't affect juniors and seniors (who don't get numbers) many upperclassmen did not know about the changes. "It makes more sense," commented senior Stephanie Leighton, but added, "it really doesn't affect me."

One student said it was "fairer but numbers should be generated randomly within sections." Another summed up the situation, noting, "Somebody's got to be last."



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SCIENCE

Going from vinyl to Van Halen

By Ron Johnson

Just about all of us are familiar with high fidelity stereo systems--after all, almost everyone on campus has one in their room (as any Saturday night can attest). But how many of us really know how they work? For instance, do any of us know how a speaker works, what "dB" means, or how your stylus turns those tiny grooves on a record into sound? The answers are intriguing and much more simple than one might think. Although the inside of an amp may look pretty intimidating, the physics involved in making sound is rather simple.

Obviously, the first thing to learn before you can understand how a stereo works is the physics of sound. Sound waves are actually disturbances set up in the air by a moving object. Every sound that is heard is caused by something vibrating the air around it. What we hear depends on the rapidity with which the object vibrates the air. How often the air vibrates is usually measured in Hertz (Hz), the number of full vibrations which occur in the vibrating medium each second. The vibrating air then moves away from the object and inturn vibrates the small bones in our ears. A nerve connected to these small bones is sensitive to vibration. The more these bones vibrate, the more signals are sent to the brain. The brain then interprets these signals as the sounds we hear.

The ear is a very sensitive listening device and can pick up oscillations in the air as low in frequency as 20 Hz, and as high as 20,000 Hz. The lower the frequency of oscillation the deeper the sound we hear and, conversely, the higher the frequency the higher the pitch we hear.

The part of our stereos which our ears are most dependant on are, of course, the speakers. They are the devices from which we actually hear sounds. Your speakers are made up of several important parts, including lightweight cones, magnets, and filtering systems. A speaker is something like an ear operating in reverse. The speaker receives messages from the amplifier (its "brain") and converts them into fluctuations of the air around itself.

This isn't really the whole story. First, electrical signals corresponding to the information stored on your record or tape are sent down the speaker wire and into the speaker itself. In the simplest type of speaker, known as a two-way speaker, there are two sound producing devices--a woofer, which is good at producing low frequency sounds; and a tweeter, which is efficient at producing high frequency pitches. The problem is that all of the information about what sounds should come out are carried in the same speaker wire. Hence, we need a switching box which causes certain signals to go to the woofer and others to the tweeter.

Inside the switching box are two types of filters: low-pass and high-pass. These filters are made up of simple networks of capacitors (charge storing devices) and resistors (energy dissipating devices). The filters do exactly what their names imply they do: low-pass lets only the low frequencies travel to the woofers and high-pass allows only high frequencies to go to the tweeter.

There are important physical reasons why the sounds must be designated to either the woofer or the tweeter. It has been found experimentally that at the same intensity levels, higher frequency sounds seem louder than lower frequency sounds. Therefore, in order for the low frequency sounds to appear just as loud to us, the speakers must make the low frequencies more intense. The intesity of a particular sound wave depends on how much air it pushes out of the way. Thus, to have equal loudness, low frequency sounds must move more air. This is why the woofer is larger than the tweeter. When it moves it forces far more air into oscillation than the tiny tweeter.

How the woofer and tweeter move is also based on some simple physics. The system which causes the driver of your speaker to vibrate is called the voice coil. This is a hollow cylindrical piece of metal around which the electrical signal from the amplifier is made to flow. This in turn is placed around a small cylindrical magnet. Because of electromagnetic interactions, when the current around the voice coil flows in one direction the coil is attracted to the magnet and moves forward. Then, when the alternating current flows in the opposite direction, the voice coil is repelled from the magnet. The voice coil is connected directly to the cone of the speaker. This causes the cone to vibrate at the same frequency as the current flowing into the voice coil. Therefore, the amplifier need only produce an alternating current at the same frequency as the information on the tape or record in order for sound, that is music, to leave the speaker.

Now we know how an electrical signal is converted to a particular sound. Next it is important to understand how the amplifier knows what frequencies to send to the speakers. One source is from a record groove. When a record is recorded, a very precise stylus is used to cut the groove. Although we can't see them, there are thousands of minute cracks and chisel marks in each record groove which the phonograph needle "reads." The diamond tip of the needle is connected to a small magnet which is free to swivel inside the poles of a larger stationary magnet. The larger magnet has wires wrapped around it which allow the system to take advantage of a physical law known as Faraday's Law of Induction.

This law states that a changing magnetic field causes an electric field to be produced. As the stylus is moved in the groove by the tiny cracks and chisel marks when the record spins, it moves the connnected small magnet. This in turn causes the magnetic field of the larger magnet to vary and an electrical pulse to be sent to the amplifier through the wires wrapped around the large magnet. These are the same signals which, when amplified, cause the cone of the speaker to vibrate.

Another source of audio signals are those broadcast through the air for radio. For most of us the FM radio is more important than the AM because of its high quality sound reproduction. FM stands for frequency modulation and it is through variation of frequencies that FM stations transfer information. An FM station has an assigned frequency, but it actually sends out signals that are slightly higher or lower than that frequency. The signals are in the form of electromagnetic radiation, just

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From a spinning disk to music — it's all a matter of basic physics. (Photo courtesy of Andrew Berzins)

Guitar making: a fusion of science and art

By Beth Gallovic

Professor Sheldon Sax of the Economics department has an interesting and unusual hobby--he makes guitars. Originally from Canada, he studied at the University of Toronto and in British Columbia, where he spent most of his adult life. He majored in economics and didn't really take any music courses, but had been playing the guitar for about as long as he can remember. When in graduate school he took a course in guitar making that was offered by a local music store, and there his interests began.

The course mainly taught what you were supposed to do in theory to make a guitar. Sax therefore had to figure out on his own many of the intermediate steps of what actually had to be done to make a real, playable guitar. He admits that his first guitar was pretty ugly but sounded good. After a long period of learning the woodworking skills, Sax found that most of the techniques involved varying the design of the guitar to produce a specific sound. This is what he feels makes the hobby interesting.

There are many factors that affect the sound of the guitar, such as the type of wood that is used. The standard preference, and what Professor Sax uses, is European spruce rather than the North American spruce or the Western red cedar which are also used in making guitars. The size of the body of the guitar can also be varied--one that is wider (with a greater top surface area) will have a more bass sound, as will one with a greater depth of the body.

The most critical part of the guitar is the top, as it transfers the vibrations of the strings to vibrations in the air. The key is to construct it so it vibrates as much as possible yet can still withstand the tension of the strings. The top is reinforced with wooden braces on its underside. There is much controversy in this area and each guitar maker has his own theory. Different sounds can be produced by varying the positioning of the wood braces and by using different glues. The thickness of the top piece of wood on a guitar also effects the sound. The thickness of the top piece of a classical guitar is usually between 1.8 and 2.4 mm, which is quite thin. This means that there is a constant tradeoff between the structural integrity of the guitar and its ability to produce good quality sound.

There are many difficulties associated with the wood of the guitar. It is crucial that the wood be sawn in the right way, usually so that the rings of the tree are in a straight line on the guitar. A good gauge is 14 to 20 grain lines per inch, which requires a tree at least three feet in diameter or, in other words, a tree about 300 to 400 years old. For 100 possible guitar pieces cut, Professor Sax said, he would end up keeping maybe 15 with the rest being defective. Many of the woods that are used are difficult to obtain. For example Brazilian rosewood, used for the lining that the top and back are glued on to, has been commercially available since 1967. Professor Sax once bought some from a retired furniture maker and had the logs shipped from Atlanta, Georgia to Vancouver. Because of these difficulties many guitar makers are studying wood technology, looking at aspects such as the specific gravity of the wood to try and find substitutes for those types that are getting scarce.

The top piece of the guitar is so thin that it easily absorbs moisture and thus the atmosphere in which the guitar is put together is very important. The instrument must be built at the average relative humidity that it will be played in, so there must be a high degree of control in the workshop of atmosphere. Every piece of wood is idiosyncratic and must be adjusted to achieve that same overall flexibility. The guitar maker will pick up the top piece and tap it in an attempt to judge the resonance, while some may even go so far as to try to tune it to a particular note.

To make the sides of the guitar the wood is first soaked in water for a few hours to loosen the cell walls and then is bent around a hot pipe. The back and top are glued to the sides and trimmed to fit the correct shape. There is then much further tapping, sanding and scraping to adjust the sound of the body.

The neck is generally made of Honduras mahogany. The head must be spliced on the appropriate angle of back tilt so that the strings break cleanly over the finger board. The finger board is made of black ebony and the slots that must be cut for the fret wire are very important to the tone of the instrument. Most guitar makers use a precision machine for this purpose, as accuracy is needed to the tenthousanth of an inch.

Applying a finish to the guitar is important for protection from moisture, but it must not be so thick that it muffles the sound. Varnish, lacquer or shellac is applied in 15 to 16 coats with careful sanding between each application. The surface must be very smooth, the finish filling all the tiny irregularities in the surface of the wood, before the guitar is hung for three weeks to allow the finish to dry and harden.

The strings of a classical guitar are usually made of

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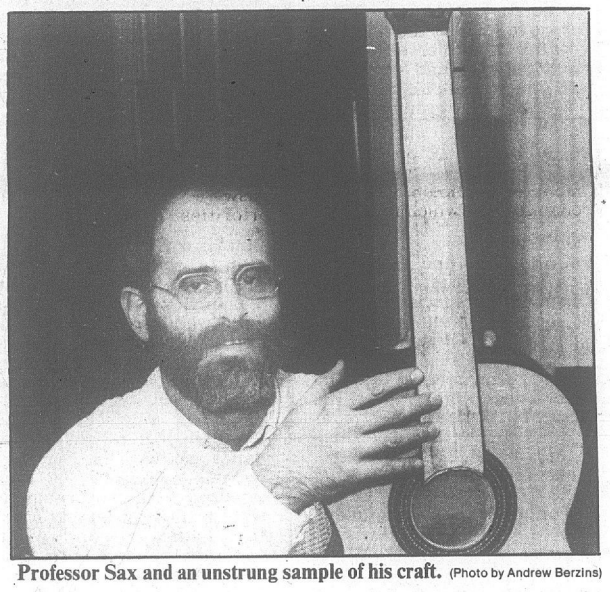

Professor Sax and an unstrung sample of his craft. (Photo by Andrew Berzins)

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ARTS

Art:

The Genesis of *Monument to Apollinaire*

By Palmer Rabey

The *Monument to Apollinaire*, Picasso's culmination of a decade-long project to decorate the grave of the dead poet was the subject of Micheal Fitzgerald's afternoon lecture, Wednesday, October 29th.

Fitzgerald is the head of the Modern Drawings Department at Christie's Auction House in New York City. His extensive academic background has taken him from Stanford and a B.A., to a Ph.D. at Columbia in art history, and, interestingly enough, an M.B.A., also at Columbia. Presently, he specializes in modern art.

The reasons for his interest in Picasso, and primarily the basis for his profound study of the *Monument to Apollinaire*, stem back to a Picasso seminar he and Kirsten Powell had together at Columbia. It was there, in 1978, that he chose to do his dissertation on the *Monument*. And it was here, during last week's hour-long lecture accompanied by slides, that he presented in a scholarly but very straightforward manner, the core of his research.

Apollinaire, Picasso's closest friend up until the former's death in 1918, was revered by the surrealists for his unpunctuated poetry and unusual verbal associations, and is noted for his significant contributions to the cubist aesthetic in literature and painting. He is also noted for his daring and outrageous technical experiments — typographical arrangements that combine both poetry and design. To the public, Apollinaire left rarely rivalled collections of poetry and prose including: *Cubist Painters, Alcools, The Poet Assasinated, Calligrammes,* and *Les Mamelles de Tiresas* (a play for which he coined the term "surrealism").

Following his death, a comission of twenty five close friends (including Vlaminck, Derrain, Duffy and Picasso) convened to decide on a commemorative sculpture for his grave. Picasso, being his closest friend, in addition to his fame as an artist, was the logical choice to create the monument. But the process was very complicated. Many within the comission wanted a traditional and classical statue, perhaps a bronze bust to rest on the tomb. Fitzgerald alluded to statues on tombs of both Zola and Baudelaire; these were academic sculptures that they felt Picasso should follow as examples.

Picasso, however, had other plans. He concerned himself with the question, "What sculpture could best symbolize and characterize his friend?" His instincts told him to create a work Apollinaire would have appreciated, not to create merely a conventional representation of form and figure.

This conflict of interest lasted ten years, during which time the commission raised money and Picasso sketched his designs. The more he drew, the more he deviated from the group's interests. His sketches were of private, mysterious images showing the lewdly humorous and bawdily sexual side of Apollinaire's character. The drawings included fantastic distortions of architectural proportions of body parts. But, as fast as they were conceived by the artist, they were rejected by the rest: "We want a universal image, recognizable and signifigant to the general public, not just to those in the group." And so, back to the drawing board.

What came, finally, in the fall of 1928, was a compromise. Picasso discovered a new way to combine both private and public images, and the result was a leap in both the use of sculptural material and stylization. His preliminary sketches were line drawings calling for metal linear construction, the objective being to capture and articulate the essence of his friend as a surrealist poet. The commission never fully accepted these terms, but Picasso, with Gonzales, sculptor/welder, persisted.

The end result is the standing metal construction (now at the Musee Picasso in Paris, and not on Apollinaires grave) in which Picasso eliminated mass by simply delineating the geometric silhouette of Apollinaire. The sculpture captures the metaphorical spirit of the poet as he might have used words to create a poem. The construction is far from legible but is certainly not abstract. Shapes become body parts: the pin-head circle is identifiable as the head resting upon a tripod body super-imposed by an ovular torso. Some critics liken the sculpture to a woman pushing a swing or a man trapped in a cage.

Unfortunately, Mr. Fitzgerald did not offer a formal critique of the work. Instead, he simply presented the sculpture from a factual and academic perspective. His lecture was very informative, and certainly provided a valid historical perspective; however, in his failure to explore any of the metaphorical or dynamic spirit of surrealism, I would venture to guess that Picasso and Apollinaire would have rejected its very scholarly dryness.

"There're plenty of good sane reasons to shoot another person and I'm sure that Babe had one." Daphne Gil as "Meg" (photo byEric Borg)

What were her Crimes of the... Coming November 14

Vega is easygoing and friendly

By Andrew Peterson

The glowing candlelight from each table and the not-quite-ready-for-the-big-singer on stage, accompanying himself on the guitar, made me wonder for a brief moment if I was in the Gamut Room. However, our still thawing feet from standing in line outside for more than an hour and the full house attested to the fact that we were far from that familiar retreat. And when Suzanne Vega struck the first chord to "Some Journey," the only similarity between the Gamut Room and Hunt's that remained was the intimacy of the setting (and., of course, extortionate prices).

Throughout the entire 70 minute-one encore set, Suzanne Vega and her four piece band delighted the small, enthusiastic crowd with a tight, polished exposition of her material--both familiar and new. In the course of the evening they perfomred all of her critically acclaimed, self-titled debut album (except "Freeze-Tag"), two well-rehearsed concert pieces ("Luka" and "Calypso"), as well as some new material -- "Language," which she described as "kind of a song -- more of an essay" (perhaps as it had little musical variation which naturally placed great emphasis on her lyrics) and "In the Eye," a tune in the "Left of Center" vein of rock and roll.

As enjoyable as her music was this past Tuesday evening, her performance was also interesting from a visual perspective. From beginning to end, she was a calm presence in the midst of an almost comic back-up band. At times the performances from her dazed-looking drummer to her animated (to say the very least) guitarist began to detract from her lyrics and her smooth, polished delivery. Throughout it all, however, she stood calmly strumming her guitar and singing while all about her seemed positively unstable and by doing so riveted our attention to her. She also exhibited a pleasant rapport with the enthusiastic audience. Although she only asked if there were any questions in a half-joking manner, she honestly and good-naturedly answered both good questions (when her next album was due to be released -- April) and bad (where was New York City -- A bit south of here). Even when she was telling a story she had, in all probability, told many times before, she was engaging, humorous, and charming.

Everyone left the club having experienced an intimate, mellow, and thoroughly enjoyable concert -- my feet still are thawing out but what's a little frostbite between friends?

Gustav Leonhardt: Rushed but precise

By Deborah Hicks

When Mr. Gustav Leonhardt flips his tails back and dons his glasses, he is ready to play. And play he did: two hours of French and German harpsichord music. The concert, which took place last Wednesday, October 29, in Mead Chapel, was well-attended, straightforward and conventional in program as far as classical concerts go. Couperin, Forqueray and Bach comprised the program; seventeenth- and eighteenth-century music is Mr. Leonhardt's speciality.

A slow Pavan in F sharp minor by Couperin headed the bill, and its slow, chordal progression seemed to be introducing to the audience the various timbres and other sound properties of the harpsichord. Mr. Leonhardt, too, was well warmed up by the end of the piece, for he approached the subsequent Suite in d minor by Forqueray with a stately yet musing quality to his playing that was highly entrancing. This suite was interesting in that each movement was aparently named after various composers of the day, ranging from a gigue-like "La Bellmont" to a vivacious "La Couperin." There was even a dance entitled "La Forquerqy." Of note was "La Portugaise," a stately sarabande with an Iberian quality to it. Its rhythm at one point shifted back and forth between three beats and two--Mr. Leonhardt, as is his style, executed this section with precise, calculated moves; precision is, in fact, the key word to all of his playing.

J.S Bach occupied the rest of the program. Incidentally, this is where Mr. Leonhardt's popularity lies. In the making of the film "The Chronicles of Anna Magdelina Bach," Mr. Leonhardt played three Preludes and Fugues from book II before intermission, rendering them lilting yet studious works, sometimes making them sound quite dignified. An energetic, rejuvenating Toccata in d minor headed the second half of the concert; indeed, Mr. Leonhardt himself, who appeared haggard and worn out at the end of the first half, seemed refreshed and replenished during the Toccata. Bach's "French" Suite in c minor concluded things, ending with a memorable, hic-

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REM: Rock Saviours

By Gene Conklin

REM have burdened themselves with quite a hefty load. As the archtypal regional band of the 80's they have inspired countless musicians (this writer included) to make do with what musical talents they have and utilize them in the form of original music. Some critics have hailed them as the 'saviours' of American rock 'n' roll. 'Saviours' might be a bit too ecclesiastical a word but they definitely have carved themselves a prominent niche in the iconography of the genre.

At UVM's capacity filled Patrick Gymnasium on Halloween, REM's influence and ever increasing popularity were evident. Take, for instance, the opening act, a band from New Jersy called The Feelies. They were competent enough as musicians and yes, I know how they're supposed to be the band that sounded like REM before REM sounded like REM. And yes I know their first album came out a year before "Chronic Town" and that they're folk-heroes in New Jersey and that David Byrne stuck them in his movie "True Stories." But with all the good things they've got going for them, they lack mystique, charisma or any trace of personality or vison. Having mined the rich-punk-country vein somehow they've come up from the shafts a little empty. Their case (as I think they well know) is one of bad timing.

Halloween was the occasion and REM played it to the hilt. Michael Stipe took to the microphone like the Artful Dodger but with a purpose. The voice behind this band is a voice of urgency and conviction. His donning of a mask and a costume only allowed him an even greater freedom for expression. Initially, the mask served as a protective device, but eventually it melted away as the message they conveyed was understood. Playing almost all the songs from their latest album, *Lifes Rich Pageant*, Michael Stipe (vocals), Peter Buck (guitars), Mike Mills (bass) and Bill Berry (drums), ignored much of their past material, choosing instead to concentrate on the political issues addressed in such songs as "Begin the Begin," "These Days," "I Believe," and "Cuyahoga." Not afraid to wear their hearts on their sleeves, or to espouse their personal rhetoric, Stipe courageously took the anti-Springsteen pose saying,"Look at that flag for a minute. Now ignore it. I pledge my allegiance to no flag. I pledge my allegiance only to the ground I stand on." Commenting on the sardine-like packed crowd he vocalized his displeasure with recent current events when he said,"C'mon somebody's gotta budge, somebody's gotta give in. We've gotta help each other out or we can't continue. This isn't Iceland and I'm not Ronald Reagan." The bands mutimedia attack, consisting of moody videos projected onto the backdrop of the stage served to enhance the mysterious set design modeled after the abandoned church they inhabited during their lean years before success. The stain glass window effect was especially interesting at moments. Combining a sense of post-punk energy with a 60's sense of socal consciousness REM has set a high standard. Is it any wonder that a Pennsylvania band with that same guitar-oriented sound has dubbed itself "The New Dylan." Madonna fans take heed!!! Go see REM.

Hip or Hippy

continued from page 4

developed personality to look good with long hair. Megan Laslocky felt that long hair had to be "well-kept and not shaggy," but Kara Hordlow said that it should be "kind of messy." One of the men interviewed felt that it definitely attracted girls.

Some people have cut their long hair off because of the inconvenience. Whitman Knapp, a transfer student, recently cut his because he was "starting to sprout wings. I looked like a 747 taxiing down a runway." He added that he likes to alternate between short and long hair, but also noted that people view him very differently, depending on his hair length. When it's long, people consider him a "crunchy granola;" when it's short, he considers himself "squeaky prep."

Apparently, long hair is still an issue. We've already come through a full cycle, from the radical sixties through the mellow seventies to the conservative eighties. Perhaps long hair is due for a comeback.

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Diary: the ethics of art

continued from page 2

In addition, I want to emphasize the very important difference between the persona (the would-be rapist) and the poet (Mr. Stockwood). I do not know Mr. Stockwood or his intentions (he may or may not be similar to his persona, but this is not my concern), and am interested only with what the poem *does* rather than any intent that exists apart from it.

Generally, bad poetry is more worth forgetting than commenting upon. At times, however, bad poetry has very serious and damaging consequences. As poetry, Mr. Stockwood's work has a number of obvious flaws; it is incoherent, and the persona's voice changes without control throughout the poem. Even on a factual level, the persona begins as a would-be rapist but somehow during the course of the poem becomes a real rapist. References to "McDonaldland" and "Olin's barbecue" have nothing at all to do with the poem. Rather than any striking or original imagery, Mr. Stockwood's poem revolves around the repeated use of the word 'fuck.'

Alone, such bad poetry is merely worthless; combined with the sensitive nature of his subject matter, however, this bad poetry becomes damaging. The persona is a reckless mixture of all types of rape (in ways that contradict each other), and perpetuates incorrect myths about rapists, and, particularly, rape victims – the myth that the woman is somehow responsible for the rape, secretly enjoys being violated, and would like to be raped again.

In addition, rather than illustrating a rape, Mr. Stockwood's poem actually performs a rape of the reader. The object of rape is to degrade, debase, and humiliate the victim, both physically and verbally. Although the rape depicted inside of the poem does not, in fact, happen, another rape really does occur; the outpouring of abuse aimed directly at the reader, though only verbal, is real, and, as a reader, I am deeply offended.

Art is a community activity; there is a tacit understanding between the artist and his audience. The experience of the poem, the creation of art, results only from the active participation of both the poet and the reader. The reader is not a passive participant (unless he or she allows it, or denies it) in the creation of art, or, in the case of Mr. Stockwood's poem, a passive recipient of abuse. I would defend Mr. Stockwood's right to create his poem, and his right to publish; however, I know that, were someone to approach me and abuse me the way Mr. Stockwood's poem abuses me, I would definitely respond. The nominal title of art does not reduce the disgust and pain I felt upon reading the poem, or the artist's accountability. Consequently, I choose to respond in kind – in writing and in a public forum.

Of course, intent is a difficult issue to determine with any work of art, and I do not have any answers, but it is a legitimate critical practice to explore, using the poem, possible authorial intent; however, I cannot see any constructive or meaningful result from such a poem. Perhaps Mr. Stockwood thought that the experience of his poem would alert the reader to the ugliness of rape. The problem I find in this, however, is the fact that the persona is no real rapist (a careless amassing of myths and scattered facts), and, in addition, the effects of verbal abuse upon the reader are not really comparable to the devastating consequences for the victim of a real rape.

But perhaps, and this is a very generous proposal, he intended simply to open discussion of a serious issue by provocation; in fact, the poem has provoked discussion, but I do not feel that this in any way justifies the abuse. I think of the analogy, "I realized that I loved my grandfather when he died. Therefore it is good that he died." Or, an even more blunt analogy: The persona presents a sealed can labelled "RAPE," and proposes discussion. I agree, and he smashes my head with the can. The can is still sealed, and it is up to me to open it.

In the end, though, I really don't know what Mr. Stockwood intended. I only know what the poem does – it abuses the reader, portrays rape in an incorrect and damaging way, and appears at a time when it can do the most damage (after the various incidents of harrassment and, particularly, the attack of a woman in Johnson Parking lot), when constructive discussion of rape really does need to take place.

Mr. Stockwood's poem reveals a lack of careful thought (or talent) and a definite lack of realism in regard to a rapist. But the objection might be made that Mr. Stockwood is under no obligation to portray rape in a real way, is under no obligation to his reading community, and is obligated to project no other vision but his own, right or wrong, damaging or not damaging. He is entitled to his opinion, and we have no right to impose our standards or morality upon him.

Such objections deny the complexity of the question of ethics and art; they are facile and cheaply relativistic. One can always step out farther and farther into a wider context of relativism – it's obvious, easy, and demands little thought. But eventually the objector finds himself with nothing. Such a stance consigns the reader to a role of opinionless and vulnerable passivity. Such a stance absolves the artist of human responsibilities, since I feel certain we would not accept the kind of abuse in Mr. Stockwood's poem in a face to face situation without responding. Do we allow, for instance, the performing artist to hurl insults, or worse, at us from the stage, with a shrug of tolerance? We must allow the KKK to march, but do we only say that it's all relative, and who are we to impose? Or do we show up with our signs, and display our revulsion, even though the Klan walks away laughing? Relativism can reach ridiculous extremes. Artists only have the same freedom as others. The title, artist, is not a license to kill; the cloak of persona does not absolve the artist from accountability.

Art is serious; Mr. Stockwood's poem is not "just a poem," since words are not just words – they have a great deal of power. As Joseph Conrad notes, "... a word carries far – very far – deals destruction through time as the bullets go flying through space." The undertaking of a poem is a serious responsibility that demands respect and care. Poetry is not to be made the whore for the confused goals of a would-be poet.

Rape is a very sensitive and highly charged issue right now. Certainly it is necessary to discuss it publicly, and at length. The social context that Mr. Stockwood's poem enters is one that has hitherto been silent about rape, although rape has been a problem of increasing importance. Perhaps, in another context Mr. Stockwood's poem would still offend, but perhaps we would know how to deal with it more effectively. Right now, all I can do is report my revulsion, say that Mr. Stockwood has written a bad piece of poetry that achieves nothing meaningful or constructive, that reveals, in its effect (rather than intent, which I can't determine, and do not care to determine), a disregard for the ethical obligations of the artist to his reader, and to his reading community as a whole, and a crass insensitivity to the victims of attacks, to all women on campus who fear rape, in fact, to all Middlebury citizens who share a real concern and desire to act constructively against rape.

Section 8

continued from page 1

Roth, however, defends the poem and thinks that the incident "has been blown far out of proportion." She says that the poem is "real and honest, and sometimes honesty is by its nature offensive. We're not heartless, but not to print a poem because it is annoying or offensive is ludicrous."

According to the Student Handbook, "The Student Forum may remove editors (managers) by a two-thirds vote for violations of the canons of responsible journalism." These canons are broadly outlined as "the avoidance of libel, indecency, undocumented allegations, attacks on personal integrity, and the techniques of harassment and innuendo." The removal of an editor from a Middlebury publication by Student Forum vote would be unprecedented.

"I have heard," Neff said, "that there are people on Student Forum who want her fired. And if anyone wants to file charges against Barbara, I can't stop them. Such a charge would have to be presented to me, in writing, by Monday at midnight."

According to the Handbook, such a written charge would set into motion a lengthy process. Once a formal charge is made by a student, procedings may be instigated by a majority vote of the Forum. At the end of such proceedings, the editor may be removed a two-thirds Forum vote.

This semester is not the first time in its four-year history that *Section 8* has found itself in the midst of controversy. There has been debate, virtually since the magazine's inception, about its purpose, and about where it stands between *Frontiers*, a student literary magazine, and The Campus. This debate was brought to a head last Spring term when the magazine received a written warning from the Publications Committee after it printed an article critical of Student Forum's position on divestment. According to Student Affairs Director Jackie Flickenger, the committee felt then that *Section 8*, by printing the divestment article, was overlapping the editorial boundaries of The Campus.

Andrew Stockwood, the author of "Diary," says that the language in the poem is as strong as it is because it is "supposed to be the language of someone in a disturbed state of mind. What I was trying to get at," he said, "was the fact that these same thoughts could exist in the psyche of any college male, including myself.

"There's a lot of sexual tension and sexual repression in a college atmosphere," he said. "You have 1000 single men and 1000 single women living in a relatively small space. It disturbs me that there is a guy out there threatening women, but I think that that capability is inherent in all of us. Date rape is another factor. It's disturbing that my girlfriend could be a victim and that, in essence, that guy could be me – or anyone."

Responce to the poem, and to the possibility of Forum action, has prompted comment from virtually every corner of the college.

Associate Dean Karl Lindholm said that he "didn't find the poem artistic." Student Forum, he said, "has the right to ask for an explanation of *Section 8's* editorial policy, and *Section 8* should be prepared to defend itself."

"I'm sympathetic to people who are offended by the hint of censorship," Lindholm said, "but I stopped to think when a person said to me, 'What if the poem had justified outrage at another minority group like blacks or jews."

English Instructor Virginia Jackson said that she was "incredibly offended" by the poem, but also thinks that the poem "has the potential to spark real debate." She feels that any action Student Forum might take "will only deflect attention from the subject of rape to the subject of censorship."

"*Section 8* may be the only light at the end of the tunnel for radical ideas here," she said.

Wonnacott

continued from page 1

meone . . . when you're really connected with them and been able to help them or befriend them or help them to figure out what's going on." According to Michael Obel-Omia, she always tries to do her best for the student and makes fair judgements. Dean Karl Lindholm said, "She's much happier dealing with students and their concerns than administrative complexities. Erica doesn't want to be a big shot; she feels that students come first."

In fact, during the interview, a Middlebury graduate called up, asking for advice in determining her career choice. Dean Wonnacott appears to be genuinely interested in students themselves. Dean Lindholm said her management is "student-oriented over systems-oriented." Dean Wonnacott said the same thing about herself. "I hope I'm not perceived as a bureaucrat. That would kill me."

Dean Wonnacott is noted for being direct, sometimes abrupt. She said, "I'm sometimes guilty of speaking first and guaging later. I guess it's just a characteristic, but it's not one of the worst characteristics in the world."

There have been a few rough points. Dean Wonnacott said that one things that truly disturbs her is when actions she has taken for good motives are seen in a bad light. By saying exactly what she thinks, she believes that she always states the truth. Honesty is tantamount in importance – "it's really important to me to be believed in as a person with honor and integrity." Consequently, accusations of devious ulterior motives cause the greatest damage. "I'm always coming from a very open and honest place, so that when deviousness is attributed to me, it really hurts, because I am life's least devious person. I don't see the dark side of the moon."

Looking to the future, Dean Wonnacott, like many in the Middlebury community, sees a more repressive role being taken by the administration. "It's very disappointing," she said. "If students are unwilling to take responsibility – and I can understand why – for their safety and well-being and environment, then other people will have to do it, and that will almost of necessity be somewhat repressive and less free." She said that she really likes treating students as adults and not children.

Having been in the thick of things when change was beginning in the late 60s, Dean Wonnacott feels that today's students are letting down those who strove so hard to instigate the changes that have rendered the campus atmosphere we enjoy now. "I'm disappointed. I think those students worked so hard to gain that sort of respect and responsibility."

Although she said she does not consider herself a workaholic, Dean Wonnacott puts a lot of time into her job. Dean Lindholm said, "I would bet no other Dean of Students sees so many students per week." Dean Wonnacott says her self-concept is as mother and home person. "My family is really important to me; I have three girls and now I have a grandchild." She said she creates time for herself by "working really hard!"

Looking beyond Middlebury, Dean Wonnacott said that she's somewhat tired, although she really enjoys her job. Two years ago, Dean Wonnacott took a six-month leave to work with the Vermont Adult Education Department. In her future, she would like to work with the Adult Literacy Program.

When Dean Wonnacott retires in 1988, Middlebury will lose a true student advocate, although one suspects that Erica Wonnacott will always be a friend to the Middlebury community. All those whom she has helped in the past would agree.

●

Gustav Leonhardt

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cuping gigue. Mr. Leonhardt played as precisely as always, but seemed somewhat rushed to get to the end, as he hardly ended one dance to the suite before turning the page and launching into the next; he was already standing up and bowing before his hand was off the keyboard at the end of the Gigue. By this time, he looked as if he were ready to go back home to his 380-year-old house in Amsterdam.

Despite Mr. Leonhardt's apparent discomfort, he played an excellent concert and provided the audience with an artistic interpretation of conventional harpsichord music as can be found anywhere.

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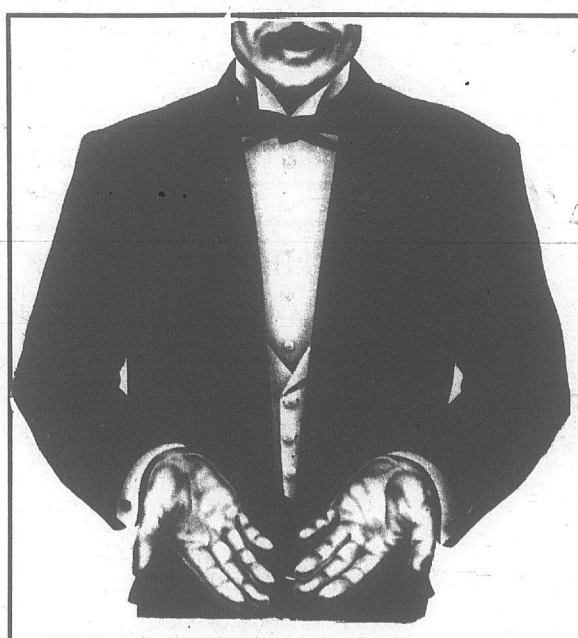

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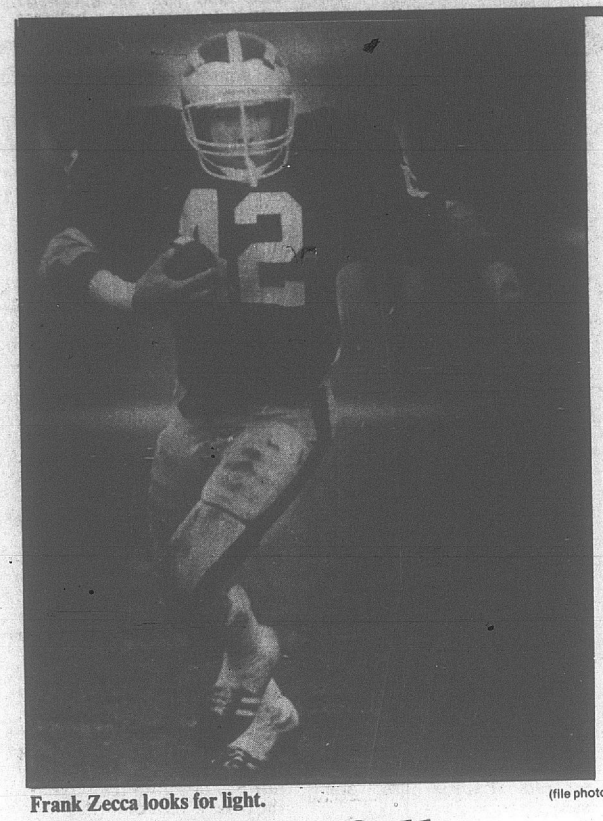

Frank Zecca looks for light. (file photo)

Panthers fall to Dutchmen

By Chris Hiland

Well, it happened again. The Panthers lost to Union last Saturday by a score of 32-0. The normally strong Middlebury running game was held to a net gain of only sixteen yards. The Panthers' passing game fell prey to the Dutchmen as well as it produced only 95 yards total. Despite Middlebury's previous average in the total offense column of over 269 yards per game, the Panthers produced only 111 yards on Saturday. Union, on the other hand, romped for 186 yards in rushing and passed for 210 to make a total of 396 yards. Union's special teams returned Middlebury's kickoffs and punts for 193 yards in total, while the Panthers produced only 68 on returns.

It cannot be denied that this game was a mismatch. Union is a nationally ranked Division III school that places a great deal of emphasis on football. Middlebury is also a Division III school but its concerns are predominantly academic in nature. Union has a considerably larger team. Unfortunately, Panther pride could not overcome these obstacles let alone the bogus turf on which the two teams met.

The scoring summary is monotonous. Union had two touchdowns in the first quarter. The first came on an eight yard rush by quarterback Ken Valachaivic. The extra point attempt failed. Shortly thereafter, Jeff Anderson kicked a 22 yard field goal. Before the half way point in the first quarter, Peter LaFrance scored on a 41 yard toss from Valachaivic. The two point coversion attempt failed. LaFrance and Valachaivic connected again in the second quarter on an eight yard pass play. Valachaivic hit Bob Bright for an extra two points. Union led at the half 23-0.

The Panthers came out in the second half still hoping that they could pull off an upset. They were let down, though, as quarterback Jim Hackett was sacked in his own end zone for a safety. Union capped off their victory in the fourth quarter with a five yard touchdown run by running back Billy Hayes. Anderson's kick was good to make the final score Union 32, Middlebury 0.

The Union offense simply wore the Panther defense down. Union's massive offensive linemen were backed up on the sidelines by an equally large second string. Middlebury's offense couldn't produce against the faster, stronger Dutchmen defense. Frank Zecca led the Panther rushing effort with 21 yards on 7 carries. Charlie Burchard was shut down for the second week in a row as he produced a mere 41 yards on 4 rushes and three receptions. Both Jim Hackett and Tim Ostebo finished up the game with negative rushing figures as a result of numerous sacks. Three Panther defenders did, however, have interceptions. Chad McClennan, Jon Theiss and end Gordon Smith all had a pick off each.

There is hope in the future, though. Next year is the last year that Middlebury will play Union in football. This move is a logical one as it is evident that the two schools differ in their goals.

Tomorrow, the Panthers

continued on page 9

Midd riders wrap it up

By Cathy Abrams

The riding club had its last two shows of a successful fall season on October 18 and November 1. The club put in perhaps its best effort ever on October 18 at UVM. In the final team score, Middlebury actually tied with Tufts, a school with one of the best riding programs around. Standout Midd equestriennes at UVM were Heidi Locke in the novice division with fourth places both on the flat and over fences, and Karen Strong and Caroline Emrick in the open division. Strong grabbed a blue ribbon on the flat, and Emrick who is well on her way to qualifying for regionals next spring was second over fences.

UNH on November 1, was not quite as successful a day, but Middlebury did manage to pick up a few points here and there. Novice riders Susie Leahy and Catherine Eells turned in the best performances of the day for Middlebury. Leahy was fifth on the flat and fourth over fences, while Eells was sixth on the flat and third over fences.

Emrick, in the open division, demonstrated how crucial a factor the "luck of the draw" can be in intercollegiate horse show. Everyone draws horses out of a hat so everyone rides strange horses. Most of the animals are saints who do their jobs day in and day out, year after year. However, drawing one of the few very good horses (those who do their jobs with more style) or one of the more numerous sour horses (who won't do their jobs at all) can make a big difference in one's results.

Emrick was unlucky enough to get one of those "very bad"ones. Her horse quit in the middle of her jumping round, and simply refused to jump another fence despite the fact that Emrick is an exceptionally strong rider. She finally did get him over but it was too late. The damage had been done. Sometimes there just isn't a lot you can do in such a situation except laugh and get ready for the next show.

Overall, participation in this season's club was a little bit erratic. This can be partially explained by the fact that it is difficult to convince people to compete regularly when they have to arrange and fund their own lessons and/or practice independently of the school. There are some people who do not show because they cannot afford lessons. Secondly, unlike a soccer game or a tennis match, a horse show lasts all day, which cuts down on its appeal for some people. Often, the Club is on the road by 5:30 am, and doesn't return home until 7:00 pm.

Luckily however, some people do think it is worth the trouble, and slowly but surely Midd is beginning to attract some serious riders. For the first time, this year Midd had more than one rider in the open division. Freshmen Leanne Potrin and Stron, and Sophmore Emrick, all competed nationally as juniors. Hopefully the Club will continue to grow and maybe one day, several years down the road Middleubry will have a riding program of its own.

For now, the Midd riders will quit for the winter because indoor facilities are few and far between in this area. However, these riders will be ready to show again in the spring and if all continues as planned a few Middlebury equestriennes will qualify for regionals.

Zehner's farewell to football

By John Zehner

Tomorrow at roughly four o'clock my 14 year football career is over. I will have spent 15% of my life preparing for or playing football. The game of football will go on, it will not miss me as I will miss it. I don't believe I'll get drafted(But if Phil Simms can make it shouldn't I?), and the possibility of finding 21 men in pads wandering the streets is about as slim. So it's over, what did it all mean?

I will not be remembered as one of the greats of the game. Years from now kids won't be claiming they play like the SHAGMAN. I'm probably one of the most mediocre players the game has ever known. I was never good enough to be a star, but I was always competent at every level I played. I never embarassed myself nor dominated an opponent. I was too weak to be a strength player and too slow for finesse but I usually got the job done. I felt I improved each year I played and that's all I ever asked of myself.

There are a lot of things I will not miss about football: 3-a-days, fitness tests, Birddogs, Bus trips to Maine, and dislocated fingers. But there are many things I will miss about football and Middlebury football in particular

I'll miss sitting in Meat meetings with Dubba, Rabs, Lug and the rest listening to Grube stories; I'll miss listening to who made out Saturday night and who got shot down; I'll miss phrases like 'Dr. B. front and center', 'D.B.'s Backwards', 'Hubba Hubba make it a great day' and 'Don't be a baby fatty'; I'll miss doing pliads and hitting Liam.

I'll miss the exhilaration of making a key block against a good player; I'll miss the excitement of watching a teammate make a great play; I'll miss the near orgasmic rush of a team performing at its peak; I'll miss that feeling of invincibility when you are on a roll; I'll miss the jitters before games and energy drain after.

Most of all I'll miss the relationships I got to establish through football, relationships with coaches, trainers, and players.I'll never share in anything quite like it again. All sports teams share bonds but the football experience was always something different than the other teams I played on.

I would like to thank those players, I've played with over the last 14 years for the good times, the excitement, and the learning. I'd particularly like to thank those people who made my Middlebury football career so rewarding. The seniors who will finish up with me tomorrow. Thanks Food, Kirker, Ope Harry, Rabbi(I consider you a senior you lousy red-shirt), Manley Joe, Tony A, Herb, King Kong, LeLam, Boom-Boom and Hollywood Vince.

Soccer ends on sour note

By Marc Hirschfield

The men's soccer team did not achieve its goal this weekend of securing a home field playoff advantage by losing to Conneticut College, 2-1. Middlebury dropped its ranking to 2nd while Conn. College took over the top seed for the tournament. Ranked 2nd, the Panthers will face off at home vs. Amherst on Friday at 2:00 PM in the semi-final match. In the other semi-final, Conn. College plays Westfield State, whom the Panthers have already beaten. If both Middlebury and Conneticut win then the Panthers will travel back down to New London for the Sunday final in order to avenge their loss.

It was disappointing for the Panthers to end such a fine season on a sour note. In their loss, the Panthers did not display their usual skill and control. Conn. College jumped out to a 2-0 lead and all Midd could do was to claw their way back into the match. The efforts nearly paid off as Chris Parsons netted a long shot with ten minutes remaining, but that was all the Panthers could put in the net.

In all though the '86 Panthers had another excellent regular season. With Dave Saward guiding the way, in his second year at the helm, Midd has established itself

continued on page 9

Cave people

By Catherine Adler

Early on a rather grey Sunday morning, October 26, some brave souls from the Middlebury Mountain Club gathered for a spelunking-i.e. caving-trip to Weybridge. After a delayed departure due to our Great Webbing Hunt and the acquisition of a few more people, a dozen of us started off around 9:00. We realized, upon our arrival at Weybridge, that we were short a few hard hats. Nothing important, of course. Nonetheless, we continued undaunted and entered the cave by crawling down a narrow rock crevice until we reached a chimney in the rock.

Unfortunately, the rocks had shifted enough that we couldn't reach a concensus about how to climb down into the caverns below us. Consequently, we performed a mass exodus back out to give our fearless leader, Yale Lewis, a chance to survey the situation. Luckily, the rocks proved climbable so the rest of us went back in.

After crawling back in to the chimney we had to free climb down about fifteen feet through the three foot wide chimney. This was quite interesting as the rocks were wet, the lighting conditions weren't terribly good, most of us were only in sneakers, and some of us had never been rock climbing before. As patient as Ed Seidel was in coaxing and guiding us down the chimney, I for one was extremely relieved when I found firm level rock beneath my feet again. Next, everyone had to lower themselves about five feet down an opening in the rock. After that we had to repel down about forty feet. Aside from the excitement about tying the knots on the safety rope (each of us appeared to have a different one) and the problem of getting lights to the bottom without smashing them against the rocks, this part of the descent was comparatively uneventful.

Once we reached the bottom we explored the various tunnels leading off in all directions. We found lots of clay suitable for wonderful mud fights, clay mohowks, and flashlight decorations. Not surprisingly, it ended up all over everyone as well. We even found a sleeping bat which some heartless soul woke up with their flashlight. Unfortunately, as interesting as these caverns were to explore, we eventually had to come back out.

This was the fun part-climbing back up the forty feet we had repelled down. On the first part there were lots of hand holds and foot holds, but just about the time one got tired and their legs began to shake he reached the part where a pull up was neededto get into position to chimney up the last eight feet.

With a little coaxing from Yale and Ed, everyone eventually made it up. After climbing up that part the chimney didn't seem nearly as difficult to negotiate as it had when we started down. After finishing climbing up out of the cave I think all of us felt as though we could do anything, flying included. The firm ground and the sun also seemed quite nice-if you really want to know how dark it can get, try turning out your flashlight in an underground cavern. It was definitely an exilarating experience for all-the afternoon trip included. After we returned Ben and Tim lead another trip out for the afternoon.

Midd spelunkers: Ed Bolen, Monica Briggs, Julia Morse, Ed Seidel and Denise West.

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More Letters to the Editor

Realizing the consequences of increasing dorm damages

To the Editor:

Dorm damage: September, 1985: $258; October, 1985: $1242; September, 1986: $1351; October, 1986: $5471. The combined damage for September and October alone is half of the total cost for the entire year of 1985-1986!

The Student Forum, as well as Community Council, is very concerned with the dramatic increase in the amount of damage being done by the students. We raise the issue before the entire student body because we feel the community as a whole needs to be aware of the problem and should be active in deterring further damage.

Students have always taken pride in Middlebury College and the beauty of its location. Why, then, have students lost that sense of pride and respect for the community when it comes to dormitories? In order to solve the problem, many proposals have been suggested that, if implemented could alter dormitory life as we know it. As a community though, we have the opportunity to reduce the amount of damage without having drastic restrictions placed upon us. First, we encourage students who are aware of the perpetrators to confront the individuals or to increase lines of communication with JCs or House Directors, who can then deal directly with the problem. Why do students continue to absorb the costs that are caused by the few inconsiderate people? Second, students who partake in activities that potentially lead to dorm damage (i.e. hall sports) or blatantly destroy property (i.e. fire extinguishers), we urge them to reconsider the consequences of their actions and to have respect for the buildings and the people of the community. Repeated accounts will only force the Administration to take direct action, as it is their responsibility to protect the buildings.

Further suggestions to minimize the problem are encouraged and can be submitted to Student Forum. The time has come to realize that dorm damage is not the social activity of the 80s but rather a threat to the independence and the integrity of students at Middlebury College.

Student Forum

Values change with the times

To the Editor:

In his letter to the Campus last week, Mr. McEvilla comments on proposals for putting in condom machines and taking out cigarette machines. He asks, "Isn't it strange how values change?"

Other things change besides values, and one of these is our level of scientific knowledge. When my father died of cancer in 1964, the year the first Surgeon General's report was released, very few people suspected the true health hazards of smoking.

We now know cigarettes have caused 6,000,000 deaths in Americans since 1964. In the same period, which includes the Vietnam War, military-related deaths have accounted for about 60,000 deaths, or 1% of the total from cigarette smoking. Smoking-related disorders will cause about 320,000 premature deaths this year, and will cost the nation over 40 billion dollars in medical care costs.

We now believe that 1.5 million Americans carry the AIDS virus, and that AIDS is transmitted exclusively through sexual contact and blood-to-blood transmission. A recent issue of the *Campus* reported on an estimate of 250,000 AIDS victims by 1991. Medical experts believe that use of condoms is an effective, but not perfect, way of stopping the terrifying spread of AIDS.

Our values probably do change, but so also does our understanding of medical and scientific phenomena. Should Middlebury College have vending machines? What should they offer for sale? Let's consider these difficult questions as an informed community, taking into account both our values and our scientific knowledge.

John Emerson

Telephone warning

To the Editor:

It has been brought to my attention that a male caller, identifying himself as a student in the Sociology Department at Middlebury College, has made obscene or harassing phone calls to women in the local area. He claims to be working on a research paper but almost immediately turns to using sexually explicit language. Unfortunately, this is not the first time this has happened. Similar episodes have been reported to us over the past two or three years.

I am distressed to learn that local women have been harassed in this manner. I can assure you that no student in our department is conducting research by using a telephone interview. If you receive such a phone call, please hang up immediately.

How should you handle obscene or harassing phone calls? On page 15 of our local phone book, the phone company offers some valuable suggestions. I urge you to review these points. The simplest advice is to hang up when the first obscene word is mentioned. Then call your telephone service representative (see page 4 of your directory) or the local police (inside the front cover).

Please feel free to call me if you have any questions (work, 388-3711, ext. 5304 or home, 388-4203).

Rudolf Haerle

'Women,' not 'girls'

To the Editor:

We are writing to comment on David Muhlbaum's recent article on dorm damages in the October 31 issue. In a careless moment, Mahlbaum states that, "... girls' floors are not responsible for men's floors." Although this may appear to be a picky complaint on semantics, using the words men and girls in the same context, when speaking of the same age group, is not only grammatically incorrect, but also implies sexism. The word men refers to adult males, whereas the word girls means adolescent females. There is a certain degree of respect inherent in the word men, yet this respect is lost in the word girls. We all deserve this respect.

Had Muhlbaum simply differentiated between men's and women's hall or boys' and girls' halls, we would have no complaint with his article. We are not attacking Mr. Muhlbaum personally; we are trying to point our a common attitude on our campus, as well as elsewhere. The issue we are taking up is not content, but the way of thinking that this sort of carelessness propagates. In a educational environment such as this, it is necessary and apporpiate to make such corrections and to learn from them.

Joella Hartness
Emily Hall
Susanna Rubin

Left and Quite Right

continued from page 2

Republicans have used and often abused their access to the newspaper, particularly the Opinions page, edited by the Vice—President of the College Republicans.

Rather than resorting to name calling and false accusations, the Republicans should use better judgement in attempting to justify their actions and when printing their political diatribe.

Ramiro E.F. Prudencio

World Series

To the Editor:

I'm writing in response to a number of articles which have run in *The Campus* the last two weeks concerning the World Series. I realize that by the time this letter runs the Series will have been over for almost two weeks. Nonetheless, I feel it is important to set straight a few of the misguided souls who have been voicing their opinions in your paper, and elsewhere around Middlebury.

1)Jason: We tried, but they managed to squeeze it out. Be proud to be the only Yankee fan in Middlebury not to jump on the Mets band wagon.

2)To all the Yankee fans who jumped on the Mets band wagon: We always knew you had no class, but we thought you had some pride.

3)To John Zehner: This has nothing to do with Boston. This has nothing to do with the Celtics or the Patriots. By the way, how many games out did the Orioles finish?

4)To Clint Johnson: A tribute to the Soviets? Come on, C.J. The Berlin Wall was built in 1961. Fenway Park was built in 1912. Surely a Poli-Sci major can do better than that. Did you ever think that maybe the Societs built their wall as a tribure to the Red Sox?

I'm not through with you yet. You were the one screaming about how wonderful New York is right? New York. That's where the Red Sox' traveling secretary was hit on the head by a thrown bottle following game 7. It was New York cops and Shea Stadium security guards who had been hired to protect the Red Sox and their families who were verbally abusing the players and their wives at games 6 and 7. Nice. Oh, and wasn't it a New Yorker who threw the golf ball at Jim Rice during game 1. I won't even mention the smoke bomb. So if you want to tell me about New York, just save your breath.

5)To Joe Ganley: Your heart was in the right place. But, how could you, in the same breath, talk about the miracle of game 5 with the Angels and then go off acting like the Sox had the Series wrapped up after the first two games. Oh, and it was Steve Crawford who pitched the Sox out of the ninth inning in the game against the Angels, not Calvin Schiraldi.

6)To Darryl Strawberry: One for twelve in Shea doesn't justify any Reggie Jackson home run trots. You could learn a thing or two about winning gracefully from Muhammad Ali. And, didn't anyone ever tell you not to tip your hat to a crowd that's tormenting you.

7)To Ray Knight: MVP? Sure. You should give Keith

Ruggers Split

By Tim Weed

The Rugby A and B sides traded a win for a loss on Saturday against strong visitors Bowdoin and Dartmouth. The A side trounced previously undefeated Bowdoin, 16-4. The game was characterized by spirited performances on the part of both scrummers and backs, and despite Bowdoin's coach, fashionable uniforms, and matching water bottles, there was never any doubt as to who was in control. Tries were scored by Dave Turner and Johnny "Whiskey" Walker, who outdid himself with two tries in one game. Two of the three tries were converted for an extra four points by distinguished kicker Steve Feldman.

The B side lost a toss-up against a tough Dartmouth team. Neil "Large" Johnson ran for two heroic tries, but they weren't enough to match Dartmouth's total, and the final score was 17-0, Dartmouth. According to Michael Obel-Omia, the majority of the Indian's points were 'chintzy'. This may be true inasmuch as more than one of their tries were scored because of mishandling by the Middlebury backfield. In spite of this, the teams were closely matched and the game could have gone either way.

The Middlebury Rugby Football Club will wrap up an overall rewarding and successful season this Saturday against the Norwich Skinheads. The games will be played behind the Field House, and the action will commence at approximately 11:00 A.M.

Soccer

continued from page 8

as a definite New England power. What eludes Saward now, though, is an ECAC title. After a heartbreaking loss to Coast Guard last year, in the semi-final, the Panthers are looking to avenge that playoff loss this weekend. To win, Middlebury must return to the form that has carried them through their ten regular season wins.

Football

continued from page 8

hope to make it a .500 season by defeating the Cadets of Norwich. It is the oldest rivalry in Vermont and it should prove to be quite a match. Game time is at 1:00 at Porter Field.

BY GARRY TRUDEAU
...AND I THINK IF WE CAN GET SOME CANVASSERS DOWN TO THE 5TH WARD..
SWEETEST! EXTRAORDINARY NEWS!
A BACHMAN'S WARBLER HAS BEEN SPOTTED OUT AT YOSEMITE! THROW ON A WRAP! I'VE GOT THE STUDEBAKER WARMED UP AND READY TO GO!
UM... I'M AFRAID I CAN'T GO OUT BIRD-WATCHING WITH YOU TODAY, DICK.
EGADS! WHY NOT?
I'M RUNNING FOR CONGRESS, DEAR.
I GUESS YOU DIDN'T HEAR ME. I SAID, A BACHMAN'S WARBLER!
YOU MUSTN'T FAIL, OLD BOY! A DOCUMENTED SIGHTING OF A BACHMAN'S WARBLER IS UNHEARD OF!
THE GARBO OF BIRDS! WHAT A FEATHER IN YOUR CAP IF... GOOD LORD! THERE IT IS! THERE IT... UNH!
WHA... WHAT HAPPENED? MY HEART IS... NO! GOD, NO! NOT NOW! NOT NOW, GOD!
GOD! I'LL MAKE YOU A DEA...
CHIRP!
FLUMP!
...AND TO ALL OF YOU WHO WORKED SO HARD FOR THIS VICTORY, MY GREAT THANKS! YOU'RE ALL ABSOLUTE DEARS!
KUDOS, TOO, TO MY TRUSTY CAMPAIGN MANAGER, JOANIE, AS WELL AS TO THE LOVE OF MY LIFE, HUSBAND DICK!
HE COULDN'T BE HERE TODAY, BUT I KNOW THAT THIS IS AS JOYOUS A DAY FOR HIM AS IT IS FOR ME!
WELL, GREAT. A MASSIVE CORONARY.
>GASP!<
>GASP!<
CHIRP!
HE'S... HE'S STILL THERE... UNH!
>CLIK!<
IMMORTALITY.
>CHIRP!<
YOU SURE MUST KNOW A LOT OF BIRD CALLS, MISTER! ... MISTER?
Doonesbury

Hi-Fi

continued from page 5

like the light we use to see by. However, these signals are of a frequency that our eyes cannot detect. The signal travels very fast, 186,000 miles/second, so radio broadcasts get from the station to your receiver very fast. The signal which the stations send out is varied in frequency in such a way so as to correspond to the variations of frequency of the DJ's voice or of the record he is playing.

The signal the station broadcasts strikes the antenna of the stereo system and makes the electrons in the metal of the antenna wiggle at the same frequency. The antenna carries these signals down to the amp and converts them from frequency differences to pure frequencies. These pure frequencies are then sent to your speakers in exactly the same way the signals from records or tapes were sent.

It is interesting to note that the reason FM sounds so much better than AM (amplitude modulation) is that AM was developed primarily to broadcast voices. Human voices have a far smaller frequency range than music. Thus when music is broadcast over AM some of the frequency range is cut out and the sound is of a lower quality than FM. AM stations traditionally ,and now by law, can only transmit in about a 5000 Hz range while FM stations can bradcast in a 15,000 Hz range which allows for much higher fidelity.

All signals are boosted and cleaned up, through the use of filters, before being sent to the speakers. Both turntables and radio broadcasts cause signals that have a voltage of about a thousandth of a volt. Unfortunately, speakers need voltages around 10 to 20 volts in order to produce sounds. Through the use of devices known as transistors, diodes, and others, the amplifier is able to boost sound. A common stereo term is the decibel (dB), which is the standard way of rating the power of an amplifier through the speakers. The dB level is defined as ten times the log of the power divided by the reference power.

You can compare the power of two systems using this formula. It has been shown experimentally that a 10 times increase in dB only corresponds to a doubling in loudness. Hence, a 100 watt (the measure of power) amplifier will only produce twice the loudness of a 10 watt amplifier even though it puts out 10 times the power.

These are the basic physics of stereo systems. Although this is only a cursory article on stereos, one should now be able to rate and understand your particular stereo system--just ask a stereo salesman now about dB levels or voice coils and you'll probably find you know more than he does.

Sax

continued from page 5

nylon and the instrument must sound exactly how it is supposed to or it is useless. Since it is generally played unamplified, volume is important, and you want a loud, powerful treble with 'cutting power' to penetrate distances. The treble sound has more particular requirements, while the bass can be more subjective and can sound anywhere from crisp to mellow. A steel-stringed guitar can always be put to use, regardless of its sound, by being used to play different types of music.

Some guitar makers approach the craft from a very scientific point of view, examining very technical aspects of acoustics, while others believe it is a purely romantic, non-scientific art. Professor Sax believes it is a combination of both of these aspects, requiring analysis and logical thinking about how everything affects the guitar. Yet even knowing this, it is impossible to make a good guitar without a hands on feel for the uniqueness of the wood. He estimates that it took him about five years until he was good at the craft, and he has sold guitars for $1800. Making a guitar (not working on it full time) would take a few months and though he enjoys it as a hobby, Professor Sax says that it is not a very practical way to make a living.

AMERICAN CANCER SOCIETY

Flashback

continued from page 4

about to become an eleventh), sororities, and the "Atwater Social Club" helped to keep students involved on campus, too. Many students also formed bridge clubs and became involved in town activities.

One of the biggest contrasts between the social atmospheres of 1956 and 1986 is the change in the attitudes of and about women. At this time, the campus was divided; north of College Street was the women's campus, south was the men's, and never the twain would meet, especially after certain hours. 1957 was the year in which the student governments of each campus decided to merge. This move was lauded by the ***Campus*** although the editors expressing concern for the continuing strength of the women's organization also mentioned that the women were generally more active than the men. To answer to this, the women's committee list speaks for itself: Thrift Shop, East Middlebury Girl Scouts, Sheldon Museum, stories and games, Thanksgiving Baskets, arts and crafts, piano lessons, Christmas knitting and Christmas toy repair. There was also a Home Economics department. You've come a long way baby.

The ROTC program was very popular then at Middlebury, and Lt. Col. Charles Adcock, professor of military science and tactics, said that enrollment in ROTC had reached a "new high of 475 cadets."

School pride was also intense. The most impressive expression of this was the annual Midd-Nite celebration, a great success as usual. The evening events, held in the Midd high school gym, included singing songs, both funny and patriotic, about the college, and various skits about college life. On the sports scene the Panthers made their school proud when the varsity hockey team beat Yale University 2-0.

Besides all this social life, serious studying was also important. The Economics department had just acquired new space in the Willard house and was creating an "Economics Center" there with various books and periodicals. A new wing was being added to Starr Library and ground was broken for Wright Theatre, a sure sign that the arts were thriving at Middlebury.

CLASSIFIED

PERSONALS

Field Hockey, 1986!! Best wishes and many thanks to the most "manageable" team ever! — your ever humble ball girl.

Rodney Rothstein — you NASTY boy! Don't you know we don't have to take our clothes off to have a good time? You can keep your higher love — and, it's MISS Jackson to you!

"Amour — A: Pour une femme: consecration totale a la vie domestique, avec service de nuit. B: Pour un homme; etre content comme ca."

Dove sono gli uomini?

ATTENTION SHOPPERS — Zachery and C.B., Better than men!! Where can we go next?!?! Boston?!?!

Kim, Cathy and Diana, CIAO BELLE!!!!! — Sarah.

"Quand j'aural un peu plus de temps?. . ."
Rochefort, *Les stances a Sophie*, pg. 195

Hey, Scooby, can you relate to this one? — Woman.

Watch out for senior women — Scott McB and Marc B. — They're HOT!!!!

Ant, Andre, L.D., Iz, Dre:
Miss y'all terribly!! It's not the same without you. Send suggestions for our senior trip — someplace warm and sunny.

Carl: ". . .you never knew how much I really liked you, because I nevereven told you . . ." Are you still there, or have you moved away?

Hey, Mary E. — You won't go to the bal, you won't go to the ball, you won't go, you won't go, you won't go to the ball. Love, 3 guesses. (The first two don't count)

All parties concerned — Paris at Feb Break — can't wait — the January MiddKidds in Paris. [Only 55 days left, and don't forget the VISAs (both types)]

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Dortly — Wondering if you made it home from Sat. Please stop in. 420. Monster.
Oh Annie, Annie, Annie, Annie! You person, you. You don't let anyone know your b-day. You're in for something big!!!!! M & M

Huddled masses unite — vote Hooter!

Hey, you Warlock — Get well soon! We miss you.

Give a Hooter — Stephanie Houtzeel for Carnival Queen.

Zeke, Food, Kirkler, Liam, Joe, Burch, Rabs, Odi and Dunph: BEAT NORWICH!!! From your fan in the stands.

Bring Miss Liberty to Midd-Town Manhattan — Vote Hooter.

Rosie D. — Thanks forputting me up.It was an awesome weekend. Come visit me. Bowdoin is O.K.! — Chris G.

Keep the torch lit — vote Hooter.

SALUT TORY: tu me manques! Paris en fevrier! Je serrai la, je te jure! A bientot, ma fille, KDK!

The Pristine Chapel wishes L'Artiste Francais un anniversaire magnifique!

Cheer up, Lucky, in twenty years you will have forgotten everything you ever had in that damn notebook.

O.E. — Get ready for the party. Can you believe it's been a year? Remember the midnight van express —but also remember, only children grieve! I miss 409. Love, 408.

Dear Mr. Y — *Don't go to pieces* on me yet — keep writing back and see where this takes us! — Ms. X.

J.B. — Enjoy the Chateau party, Apollo? Thanks for the massage — do you do private consultations?!? — "Madame X"

Paige — Take a Nuprin!
Hi B!
How is gay Paris? Things here at Midd High are very dull without you soon yow very soon in crazy Montreal!
Love, S.S.S.D.

PERSONALS

Allen 3rd Trick or Drinkers — Halloween was great. Can't wait to see the pictures. You guys are the best. I love ya, Mom — With the strawberry daquiries.

Hey Pagan Scum! Wishing you and all 98 lbs. of blue thunder a very happy 21st. We love you. — The dudettes (and visiting dude).

Dianey-poo, Petie, Chi Pei casually: Finally of age, huh? Hasn't stopped you before, though. The lion can't sleep tonight. Cheers! Love, the Southern Belles.

Mickey — I had a great time Saturday night if I can remember correctly. Thanks. Let's do it again.

Carl: ". . . And you never knew how much I really liked you — because I never even told you . . . Are you still there, or have you moved away?"

Twinnie — May there be many more hangovers to come . . . and other alternatives to Campus Security. — T.
P.S. It's OK, I'll charter a rowboat.

Dundee: I love ya! Your croc.

What did I do on Halloween? I abused my friend — sorry about the bruises, had a great time. Love, the other end.
P.S. Jack Who?

To the dweeb who put the broken chair in the Battell South lounge: ha ha, very funny, ma-tu, we will find you! and kill you!

Art, Dearest!
Where is my cup and where is my pen? Your wanton disregard for others' belongings is deplorable, but I love you dearly! — Your adoring sister.

Honey — With the Vermont winter almost upon us — WILL YOU BE MY SNUGGLEBUNNY? — Pumpkin

Roo — Psyched for that orgy at High Goose . . . . (Eyelashes batting mildly) Blondes hav emore fun — i think . . . . Mirrors . . . .

To M.F. and B.B. — We love and miss you, please write. From your favorite Midd. women.

If you don't make it to 'Frisco then we're still NYC bound. WOO—WOO! I love you sometimes, you have to say thanks.
WANDA

[Re]Joyce — Thanks for all the ear-work through the last few weeks. I appreciate it. And I mean what I said!!! Me

Yo Slut — You should partake only in Sacred Beverage and stay away from Wuwus. Potato face is watching you so don't fall behind my bars. — Your personal J.C.

P., C., J., & E. — Thanks for a good time Saturday nite. Hope you got the stains off the couch. — The Brush Sisters.

RRH——I could never be whinnie--that's just NOCD!

HERB — Thanks for the flowers. See you Saturday at the D. House. Hugs, Ginny. P.S. — Remember . . .

Bach -n- Mo: NEW ZEALAND OR BUST!!

HEP-HIPPOS TAKE A BATH!!
SCORE: Hepcats 1, South Pole Hippos 0.

Hey Laundry Date — Did you have fun cheerleading this weekend? Are you two or three up on me now? Love, your Teddy Bear.

Hey T'man: Sorry, forgive me please? How about a dinner date sometime?? My treat or dutch? Let me now now!!!! an old friend.

What we need is a king with style, leadership, and sexual appeal. Only one man fits that description. So vote JOHN ZEHNER FOR CARNIVAL KING "87"

Wanted dead or alive: A shopping cart thief. Last seen wearing loaded diapers. Report all sightings to the A&P Campus Spokesperson, Box 3637.

My dearest Billygoat — Yes? No? Depends? (You'd better answer this one right!) — Your tomato. XO P.S. Good yearbook?

Hey Nes — 7'26" Double L still lives on (if the rest doesn't) Remember — Peanut Butter galore and what about fluff? Love, Hawk.

Flip — Your costume on Saturday was an original creation . . . HAPPY LATE HALLOWEEN! (free costume advice anytime) — The Booster Club

Sweeper — You are adored and I am bedazzled and that's why we're perfect! I love you. B.H.B.

Wanted: One fuzzy, pink alarm clock. Contact Aldo's roommate.

Hey Daneb! See any shooting stars in L.Proctor lately? Scrumptious Swedish blondes — sunnyside up Sun Gods yummm. . . I gave up smoking! Love, 219.

Sluggo for King.

DON'T MISS GENERAL PUBLIC TONIGHT!

Go Exeter! What do we do? Screw the Blue! 26-12 in 1984, 21-7 in 1985, Pea will triumph in 1986. Andoveris for dumb jocks . . .

Thursday was my birthday. By Liz.

Janelle and Kris: We'll be visiting soon. B & K.

Mark Benson — I know about you and Jose. Leave 14 bottles of tequila in the bathroom 2nd floor of Hepburn Friday night or Jose's a dead man. Love Raul.

Happy Birthday, Davy Jones.

A.B. Keep your Hands off.

Morsemallow had a big weekend. He's now got two more stars. Beer goggles and all.

I don't have green teeth.

Ben takes a big step up on his new woman.

KEG BELLY CAMPBELL FOR KING!

Visiting Hamiltonian- I'm so psyched! Guaranteed weekend of unlimited fun. Let's play Statue of Liberty: You can be Lady Liberty and I'll be your huddled masses. I've missed you. Love-R.

The Breakfast Club? Just the corn flakes, actually. No matter, you guys still make my day, even if you're scattered on different parts of the kitchen floor -Paula

To the visiting Hamiltonian-
I'm so psyched! Be prepared for a weekend of unrestrained and unlimited amusement. I've missed you.--
Love, R.

Hey Wanda, Thanks a lot. Sometimes I have to say that I love you, too. Well sometimes, w-o-o-o-o-l-l-l-.....
GRACE

Hide the children. Wardo for King '87

Mortimer for lunch.

O! Montreal. Stay tuned for details.

The "stay-put" method-- it isn't just for breakfast anymore.

And who shall reign? — Ricky Dicky for eternal fratlord.

DS — Don't let P-H get to you. What would J.K. do?

NAT LEVTOW: How's it going at Midd? A February freshman from Teaneck wants to know! Will you write me? —Felice De Ruggiero, 426 Forest Ave.

Irie Rich

LUCKYLUCKYLUCKYLUCKY
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Wurtsik for queen in '87!

Happy birthday, Davy Jones.

Kendall and Andrew's keg on wheels: we bring the party to you.

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Housemate needed to help fill spacious off-campus house for winter and spring terms. Contact Courtney, 8-3953, Box 3396.

College library employee, single, quite non-smoker needs apartment. Prefer two bedrooms. Call 388-3711 extension 5494 until 1 p.m., 388-6262 after 1 p.m. Ask for Susan.

ATTENTION SENIORS: Do you want your picture in the YEARBOOK? Black and white pictures are due by November 14. Get your pictures in!!! Send to Box D-31. On back of picture please write name and major.

The Winter Carnival theme for 1987 is "Midd-town Manhattan." Get psyched!

NORWICH-KDR-SAT. NIGHT!!
NORWICH-KDR-SAT. NIGHT!!
NORWICH-KDR-SAT. NIGHT!!
NORWICH-KDR-SAT. NIGHT!!
NORWICH-KDR-SAT. NIGHT!!

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continued from page 9

Hernandez that care because if he hadn't dug out that worm-burner toss in game 7 it could have been Jim Rice in game 6 all over again. It could have been different, and you could still be Nancy Lopez's husband.

8)To Marty Barret: Win or lose, MVP.

9)To Anya and all you other real Red Sox fans: Be proud to love the Sox. It's like loving your mother. And whether or not you believe it, this team is different. Wait 'till next year.

10)To Frank Kelley: We've got 'em right where we want 'em now.

Jim Terhune

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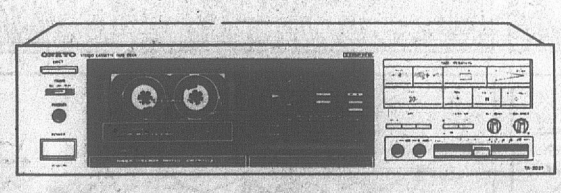

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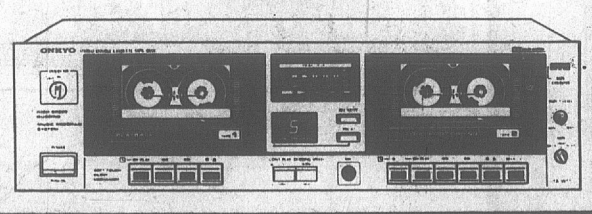

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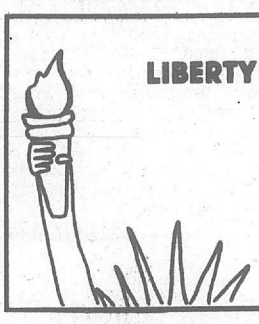

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